

TUDOR CHURCH
MUSIC VOLUME X

HUGH ASTON JOHN MARBECK
OSBERT PARSLEY

TUDOR CHURCH MUSIC

VOLUME X

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TUDOR CHURCH MUSIC



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VOLUME X

HUGH ASTON

JOHN MARBECK

1485(?)—(?)

1510(?)—85(?)

OSBERT PARSLEY

1511—85



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DEDICATED
BY SPECIAL PERMISSION
TO
HIS MAJESTY KING GEORGE V
BY HIS HUMBLE SERVANTS
THE EDITORS
AND THE TRUSTEES OF THE
CARNEGIE UNITED KINGDOM TRUST

THE TRUSTEES' PREFACE

THE Founder of the Carnegie United Kingdom Trust—the late Mr. Andrew Carnegie—having suggested in his Trust Deed that the encouragement of musical development amongst the masses should form part of their activities, the Trustees have initiated several schemes with that end in view. This work is published as an important contribution to their general scheme.

In 1916 the Trustees were informed that a number of well-known students of music had begun the great task of recovering from the archives of Cathedral and other libraries the sacred music which was composed during the sixteenth and seventeenth centuries, and they agreed that it would be in accordance with their policy to give financial assistance towards the recovery and wide publication of this unique store of musical treasure. The present edition in ten volumes, supplemented by the separate issue of fifty characteristic works suitable for performance by choral societies and the choirs of places of worship, is the result of that decision.

The work of rediscovery, trans-notation, and editing, was at the first placed in the hands of Dr. R. R. Terry, then Organist and Director of Music, Westminster Cathedral. Dr. Terry later on, finding the work beyond the scope of one editor, gathered round him an Editorial Committee, with whose aid he collected the great bulk of the material and planned the whole edition. Pressure of other work, resulting in protracted ill-health, and culminating in a breakdown, necessitated an immediate withdrawal from many of his activities, and the work passed into the hands of the colleagues whom he had gathered about him.

The Trustees deeply regret his retirement, and desire to place on record their appreciation of his pioneer work in the rediscovery of the forgotten music and his services to the present edition.

It is in the confident hope that musical students and the general public of the United Kingdom will find in the recovered music not only great beauty and intrinsic charm but a source of inspiration that the Trustees express their pleasure in having contributed towards the publication of the present edition.

TUDOR CHURCH MUSIC

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1511-85.

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HUGH ASTON

1485(?)—(?)

HUGH ASTON

THERE has been much confusion among musical biographers as to the identity of Hugh Aston the composer. He has been identified by some writers with Hugh Ashton, Archdeacon of York, and by others with Hugh Ashton, Canon of St. Stephen's, Westminster. Davey¹ favoured the identity with the Archdeacon of York. Walker² quotes Davey, but thinks the identification 'purely conjectural'; in his second edition of this work³ Walker followed Grattan Flood⁴ in identifying him with the Canon of St. Stephen's. Arkwright, more cautiously, in the second edition of *Grove's Dictionary of Music and Musicians*, expressed the view that the composer's 'identity with an ecclesiastic of this name cannot be proved'. Mark, in the third edition of *Grove*, quotes the rival views of Davey and Grattan Flood, and while he slightly favours Davey he agrees with Arkwright as to the lack of proof. Grattan Flood states in his *Early Tudor Composers*⁵ that the Canon of St. Stephen's 'is the celebrated musician', who cannot be identified with the Archdeacon of York, but that Hugh Aston the musician, as such, has no notice in the *D. N. B.*

Much confusion would have been avoided if the plain fact had been recognized that Hugh Ashton, Archdeacon of York, and Hugh Ashton, Canon of St. Stephen's, Westminster, were one and the same man. This fact has already been made clear by Sir Sidney Lee in his article on 'Hugh Ashton (d. 1522), archdeacon of York', in the *D. N. B.* He plainly states that Ashton was also a canon and prebendary in St. Stephen's, Westminster, and held many other preferments. The Editors have had occasion to examine the will of the Canon at Somerset House.⁶ It is dated Dec. 7, 1522, and was proved on March 9, 1522/3, in the Prerogative Court of Canterbury by his brother, William Assheton, and Roger Ellys, the executors. It endorses the article in the *D. N. B.* in proving beyond any possibility of doubt that he was Canon of York and also Canon of Westminster at the time of his death. This same Hugh

¹ *History of English Music*, p. 105.

² *A History of Music in England*, p. 21, note.

³ *Ibid.*, p. 358. ⁴ *Musical Times*, Feb. 1920, and *Early Tudor Composers*, W. H. Grattan Flood, p. 31.

⁵ *Op. cit.*

⁶ P.C.C. 4, Bodfelde.

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Ashton was also the benefactor of St. John's College, Cambridge. The question then arises whether Hugh Aston the composer is identical with the ecclesiastic. The facts known about the composer, if we should assume that he is not to be so identified, are scanty. It is not known when he was born or died, or where he lived. Indeed, the only facts we have concerning him were recorded at Oxford when he supplicated for the B.Mus. degree. Boase¹ gives the reference as follows :

Haston (? Aston or Astyn) Hugh, sup. for B.Mus. 20 Nov. 1510; his mass and antiphon are to remain in the hands of the proctors.

Foster, in his notice to the Archdeacon,² inserts in brackets 'sup. for B.Mus. 20 Nov. 1510'. There is no mention of Ashton's musical degree in *Fasti*.³

The Editors are indebted to the Keeper of the Archives of the University of Oxford for supplying them with a transcript of the original entry, printed here in full:

Reg. G, f. 102^r. Vicesimo die eiusdem [Nov. 1510] sup. Hugo Haston scholaris facultatis musicae quatenus studium et praxis 8 annorum in eadem facultate sufficient ut admittatur ad lecturam libri boecii sic quod componat unam missam et antiphonam cantandas in die admissionis suae. Haec est concessa sic quod missa et antiphona remaneant in manibus procuratorum.

It is to be noted that he is not here described as 'clericus', as has sometimes been stated.

Hugh Ashton, the ecclesiastic, was already B.A. of Oxford in 1506 and M.A. in 1507, and in 1509 was appointed Prebend of St. Stephen's, Westminster. It may be regarded as certain that his degrees in Arts would have been mentioned in the entry if Aston, the suppliant for the degree in Music, had held them. It is equally certain that he would have been described as 'clericus' if he had been in orders. Moreover, the ecclesiastic had migrated to Cambridge in 1507.

The evidence for identifying the composer with the Canon is entirely of a circumstantial character, but it may be stated here.

The combination of the two names, Hugh and Ashton, is rare at this period. No other Hugh than the ecclesiastic is to be found in the many pedi-

¹ *Registers of the University of Oxford*, by C. W. Boase, i. 73.

² *Alumni Oxonienses*.

³ *Fasti Oxon.* i. 20.

HUGH ASTON

grees of the Aston, Ashton, or Assheton families that are on record at this date ; yet here we have two contemporaries bearing these names.

There is a sixteenth-century manuscript of one of the voice parts of Aston's motet 'Te Matrem' in the Library of St. John's College, Cambridge, of which college Hugh Ashton, the ecclesiastic, was a large benefactor ; and it may be noted that Aston wrote a motet 'O Baptista', of which the opening stanzas suggest a link with a foundation dedicated to St. John the Baptist.

This represents the whole of the available evidence for and against the identification of the two Hugh Ashtons, and it must be frankly admitted that the weight of evidence is heavily against it ; indeed, the entry in the Oxford Register, recording Hugh Haston's B.Mus. degree, seems in itself conclusive.

If that is so, we may be able to date the birth of the composer at about 1485-90, and he may have lived into the reign of Queen Elizabeth, but no evidence has been found upon which the date of his death may be conjectured even approximately.

It may not be out of place to give some account of Archdeacon Ashton, more especially as the Editors, in the course of their researches, have been able to add some further details to those given in the *D. N. B.* ; and it is also important to make clear some of the points which seem to have been obscured in connexion with published biographies of the musician.

Hugh Ashton was son of Richard Ashton of Mawdesley, co. Lancaster. This fact is brought to light by the mention in his will ¹ of Thomas Mawdesley, his sister's son. A reference to the Mawdesley pedigree ² shows that William Mawdesley of Mawdesley Hall, still living in 1523-4, married Ellen daughter of Richard Ashton of Mawdesley, and left two sons, Thomas and Richard. The identity is further established by mention in the will of 'my tenement and landes in Mawdesley . . . called the Cokk House' ; turning to the *Lancashire and Cheshire notes* ³ we read that in 1542-3 this Thomas Mawdesley, Hugh's nephew, was having a legal dispute with Johan Assheton, widow, 'about Cowkys House and other lands'.

Other relations mentioned by Hugh in his will are his brother William Assheton, his brother's son, James Assheton, his brother's daughter, wife of

¹ P.C.C. 4, Bodfelde.

² *Lanc. and Chest. Antiq. Notes*, edited by W. D. Pink, p. 143.

³ *Ibid.*

HUGH ASHTON

Anthony Croke, his kinsman Oliver Assheton, the surname being so spelt throughout the will.

It has been suggested by Mr. C. W. Previt  Orton, the present librarian of St. John's College, Cambridge, that Hugh's father may perhaps be identified with Richard the bastard son of Thomas Ashton of Mawdesley, for whose benefit Thomas set apart certain messuages in 1492.¹ Mr. Orton's theory gains considerable weight from the fact that on the epitaph of Hugh Ashton a 'rebus' (ash and tun) is used in the place of a coat of arms.²

The manor of Mawdesley belonged to the Asshetons for several generations before this. Hugh Ashton also mentioned in his will property owned by him 'at Lathome in the Countie of Lancastre which I bought of my lady Dame Margaret Marson'.

He took the B.A. degree at Oxford on March 20, 1505/6, and M.A. on Oct. 30, 1507.³ In Wood's *Fasti Oxonienses*⁴ the date seems to be Oct. 13, 1507; and this has been quoted also in Cooper's *Athenae Cantab.* He migrated to Cambridge in 1507, having received a grace from the University 'to enter the canon law'.⁵ At this time he held some position in the household of Margaret, Countess of Richmond and Derby;⁶ and thus became greatly interested in St. John's College, Cambridge, and subsequently a considerable benefactor to that College.

The Rev. Thomas Baker, the historian of St. John's, writing early in the eighteenth century, gives a full account of Hugh Ashton; many of these details are repeated in the *D. N. B.* and need not be recorded here. He was appointed a Prebend of St. Stephen's, Westminster, in succession to Richard Hatton, on May 27, 1509.⁷ In the modern index to the Calendar of State Papers he is described as 'doctor in decrees'.⁸ He was one of the many executors of the Countess of Richmond and Derby,⁹ whose will was proved at Lambeth on Oct. 22, 1512. He was appointed a Prebend of York and Archdeacon of the West Riding in 1515. He was also at different times Archdeacon of Winchester; Archdeacon of Cornwall; Prebend of Lyme, Dorset; Rector of the chapel of St. Oswald, Grasmere, Westmorland; Rector

¹ *Victoria History of the County of Lancaster*, vol. vi, p. 94, and Raines MSS. xxv, f. 286.

² Information contributed by Mr. Previt  Orton.

³ Foster, *Alumni Oxon.*

⁴ i. 20.

⁵ Venn's *Alumni Cantab.*

⁶ *Calendar of State Papers Hen. VIII*, vol. i, pt. 1, p. 659.

⁷ *Ibid.*, vol. i, pt. 1, p. 33.

⁸ *Ibid.*, vol. i, pt. 3, p. 17.

⁹ *Ibid.*, vol. i, pt. 1, p. 220, and *D. N. B.*

HUGH ASTON

of Lythe, Yorks. ; Rector of Barnack, Northampton ; and Rector of Burton Latimer, Northampton.

Baker¹ says that the archdeacon died on Nov. 23, 1522, and conjectures that he was buried at York on Jan. 4 following, for the reason that this was the day fixed for his annual dirge in accordance with the terms of his will. In his will he expressed a wish to be buried in the Chapel at St. John's College, but there seems little doubt that he was buried at York. The inscription in York Minster was given in full by Baker, and is also printed in the *D. N. B.* The same inscription was cut in brass on a monument to him in Cambridge. Baker says that a window in the Hospital of St. Leonard at York was glazed in his memory, and he transcribes its inscription. The date of his death is not there stated.

A portrait of Ashton was in Baker's possession. He bequeathed it to Dr. Newcome, Master of St. John's, but no trace of its existence can now be discovered.

The conjecture of Nov. 23² as the day of his death is based on the inscriptions, both of which give 9 Kal. Dec. As the will is dated Dec. 7 it seems more than possible that 9 Kal. Dec. is a mistake for Dec. 9.

¹ *History of St. John's College, Cambridge.*

² Baker's erroneous date was copied in *Musgrave's Obituary.*

LIST OF MANUSCRIPTS CONSULTED FOR THIS VOLUME

MISSA TE DEUM

Bodleian MSS. Mus. Sch. e. 376-81, No. 7, ff. 53, 48, 54, 42 v, 45.
Cambridge Univ. Lib. MS. Dd. 13. 27, f. 24. Bassus.
Peterhouse Mus. MSS. 40, f. 16 v; 41, f. 16; 31, f. 20; 32, f. 16. Tenor wanting.
St. John's Coll. Camb. MS. K 31, f. 25.

MISSA VIDETE MANUS MEAS

Bodleian MSS. Mus. Sch. e. 376-81, No. 14, ff. 107 v, 97 v, 112 v, 79 v, 87 v, 30 v.

Certain passages in this Mass seem to show traces of the desire of singers to elaborate their parts, as for example on page 80. There being only one text, the Editors have decided to leave the consequent harshness unmodified.

GAUDE VIRGO MATER CHRISTI

Bodleian MSS. Mus. Sch. e. 1-5, No. 12, ff. 31, 29, 29, 26 v, 27.
Brit. Mus. Add MS. 34191, f. 25 v. Bassus.
Harl. MS. 1709, f. 44 v. Medius.
Peterhouse Mus. MSS. 41, f. 106; 31, f. 127; 32, f. 99 v. Med., C.T., B.

The Bodleian MSS. give alternative words, beginning *Gaude mater Matris Christi*.

TE DEUM LAUDAMUS

Bodleian MSS. Mus. Sch. e. 1-5, No. 5, ff. 15, 13 v, 13 v, 12 v, 13.
Brit. Mus. Harl. MS. 1709, f. 39 v. Medius.
Cambridge Univ. Lib. MS. Dd. 13. 27, f. 9. Bassus.
St. John's Coll. Camb. MS. K 31, f. 11. Tenor.

The three last-named MSS. give alternative words beginning *Te Matrem Dei laudamus*, and in the opinion of the Editors the music was originally set to these words. They have, however, decided to publish the complete text of the Bodleian MSS., noting variants from the other MSS. in the usual way.

AVE MARIA ANCILLA

Peterhouse MSS. 41, f. 103; 31, f. 123 v; 32, f. 96 v. Med., C.T., B.

The Triplex and Tenor parts are wanting.

HUGH ASTON

AVE MARIA

Peterhouse MSS. 40, f. 15 ; 41, f. 14 ; 31, f. 18 ; 32, f. 14 *v*.

The Tenor part is wanting.

O BAPTISTA

Peterhouse MSS. 41, f. 104 *v* ; 31, f. 125 ; 32, f. 97 *v*.

The Triplex and Tenor parts are wanting.

AVE DOMYNA

Brit. Mus. Harl. MS. 7578, f. 86 *v*.

A single part of a motet for three voices set to Latin words, farsed with English, in a MS. stated by Mr. Hughes Hughes to have been 'written at or near Durham'. Not reproduced in this volume.

WORDS OF MOTETS

GAUDE VIRGO MATER CHRISTI

Gaude Virgo, Mater Christi, Quae per aurem concepisti Gabrielis nuntio.
Gaude, quia Deo plena Peperisti sine poena Cum pudoris lilio.
Gaude quia tui nati, Quem dolebas mortem pati, Fulget resurrexio.
Gaude, Christo ascendente Et in caelo te vidente, Motu fertur proprio.
Gaude quod post ipsum scandis, Et est honor tibi grandis In caeli palatio :
Ubi fructus ventris tui Per te detur nobis frui In perenni gaudio.
O Maria Virgo, Mater Redemptoris nostri, O Maria, Virgo nobilissima,
Quae iam regnas cum angelis Coronata in gloria ;
Ibi nostri memor esto, O Virgo sanctissima :
Funde preces tu pro nobis, Ut possimus illic tuo Sociari collegio. Amen.

Alternative words in Bodleian MSS. Mus. Sch. e. 1-5.

Gaude mater Matris Christi, Quae per aurem applaudisti Dei Patris nuntio.
Gaude, quia concepisti, Sterilisque cum fuisti Joachim coniugio.
Gaude, quia tua nata In te clausa sit mundata Paritali vitio.
Gaude, quia vas virtutis Peperisti et salutis Castitatis lilio.
Gaude, quia mundi stellam Atque summi regis cellam Lactasti cum gaudio.
Per quam late vultus tui Semper nobis detur frui In caeli palatio.
O Anna, mater Matris Redemptoris nostri, O Anna nobilissima,
Quae iam regnas cum angelis Coronata in gloria ;
Ibi nostri memor esto, O Anna sanctissima :
Funde preces tu pro nobis, Ut possimus illic tuo Sociari collegio. Amen.

TE DEUM LAUDAMUS

Te Deum laudamus, te Dominum confitemur.
Te aeternum Patrem omnis terra veneratur.
Tibi omnes Angeli et Archangeli, tibi omnes Principatus humiliati serviunt.
Tibi omnes Potestates et supernae Virtutes, tibi omnes caeli Dominationes oboediunt.
Tibi omnes Throni, Cherubin et Seraphin, exsultantes adsistunt.
Te cuncta angelica creatura delectabili voce proclamat :
Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth :
Pleni sunt caeli et terra maiestatis gloriae tuae.
Te gloriosus Apostolorum chorus omnipotentem Deum collaudat.
Te laudabilis numerus Prophetarum hominum Redemptorem praedixerat.

WORDS OF MOTETS

Te Martirum coetus beatorum Deum sempiternum glorificat.
Te gloriosus exercitus Confessorum aeternam Trinitatem appellat.
Te sanctissimam Trinitatem in Unitate et Unitatem in Trinitate cuncta creatura tua adorat.
Te tota caelestis curia caelorum Factorem honorat.
Te per universum mundum sancta Ecclesia invocando celebrat Patrem immensae maiestatis.
Tu rex gloriae, Christe, tu victor mortis dirae, tu decus regni caelestis.
Tu Patris sempiternus es Filius, tu fons pietatis et gratiae, tu vitis es misericordiae, tu
refugium peccatorum, tu salvator saeculorum.
Tu ad liberandum exsulem hominem non horruisti Virginis uterum.
Tu ad dexteram Dei sedes in gloria Patris.
Tu Patrem pro nobis roga, O Domine, qui nos ad iudicandum es venturus.
Salvum fac populum servorum tuorum, Domine, ut simus participes hereditatis tuae.
Miserere nostri, Domine, miserere nostri.
Fiat misericordia tua magna nobiscum, quia in te confidimus.
In te, Domine, speramus, ut nos defendas in aeternum.

Alternative words in B.M. Harl. MS., Camb. Univ. Lib. MS., and St. John's MS.

Te Matrem Dei laudamus, te Mariam Virginem confitemur.
Te aeterni Patris sponsam omnis terra veneratur.
Tibi omnes Angeli et Archangeli, tibi omnes Principatus humiliati serviunt.
Tibi omnes Potestates et supernae Virtutes, tibi omnes caelorum Dominationes oboediunt.
Tibi omnes Throni, Cherubin et Seraphin, exsultantes adsistunt.
Te cuncta angelica creatura delectabili voce proclamat :
Sancta, Sancta, Sancta, Maria Mater Dei et Virgo :
Pleni sunt caeli et terra maiestatis fructus ventris tui.
Te gloriosus Apostolorum chorus Creatoris Matrem collaudat.
Te laudabilis numerus Prophetarum Virginem Deum parituram praedixerat.
Te Martirum coetus beatorum Christi Genitricem glorificat.
Te gloriosus exercitus Confessorum totius Trinitatis templum appellat.
Te amabilis chorea Virginum sanctarum tuae virginitatis et humilitatis exemplum praedicat.
Te tota caelestis curia caelorum Reginam honorat.
Te per universum mundum sancta Ecclesia celebrat Matrem divinae maiestatis.
Tu angelorum Domina, tu paradisi janua, tu scala regni caelestis, tu Regis Gloriae thalamus,
tu archa pietatis et gratiae, tu vena misericordiae, tu refugium peccatorum, tu es Mater
Salvatoris.
Tu ad liberandum exsulem hominem Dei Filium suscepisti in utero.
Tu cum filio tuo sedes in gloria Patris.
Tu ipsum pro nobis roga, O Domina, qui nos ad iudicandum es venturus.
Salvum fac populum servorum tuorum, Domina, ut simus participes hereditatis tuae.
Miserere nostri, pia, miserere nostri.
Fiat misericordia tua magna nobiscum, quia, Maria, in te confidimus.
In te, dulcis Maria, speramus, ut nos defendas in aeternum.

HUGH ASTON

AVE MARIA

Ave Maria, divae matris Annae filia unica.
Ave Maria, quae peperisti puerum virili sine semine.
Ave Maria, Jesum tuum filium lactasti sacro ubere.
Ave Maria, ipsum aluisti tua super genua.
Ave Maria, tres vidisti magos offerentes munera.
Ave Maria, Aegyptum fugiens petisti angeli per monita.
Ave Maria, quaesisti tuam subolem magna cum moestitia.
Ave Maria, in templo reperisti docentem evangelia.
Conserva tuos famulos haec per tua merita,
Et perduc eos ad caelos cum caelesti gloria
Psallentes et omnes hoc Ave Maria. Amen.

AVE MARIA ANCILLA

Ave Maria, ancilla Trinitatis humillima.
Ave Maria, praelecta Dei Patris filia sublimissima.
Ave Maria, sponsa Spiritus Sancti amabilissima.
Ave Maria, Mater Domini nostri Jesu Christi dignissima.
Ave Maria, soror angelorum pulcherrima.
Ave Maria, promissa Prophetarum desideratissima.
Ave Maria, regina Patriarcharum gloriosissima.
Ave Maria, magistra Evangelistarum veneratissima.
Ave Maria, doctrix Apostolorum sapientissima.
Ave Maria, confortatrix Martirum validissima.
Ave Maria, fons et plenitudo Confessorum suavissima.
Ave Maria, honor et festivitas Virginum iucundissima.
Ave Maria, consolatrix vivorum et mortuorum promptissima.
Memor sis in omnibus tribulationibus et angustiis meis materna pietate, et in hora mortis
meae suscipe animam meam, et offer dulcissimo Filio tuo Jesu cum omnibus qui se
nostris commendaverunt orationibus. Amen.

O BAPTISTA

O Baptista, vates Christi, Qui inter natos surrexisti Mulierum maximus,
Sis pro nobis tua plebe, Quem pulsamus in hac aede Consonoris vocibus ;
Tū defende chorum istum, Cuius caput es post Christum Et patronus optimus ;
Cuius quoque membra sumus, Ne nos laedat irae fumus, Adsit amor cordibus.
Nihil non cum Deo vales, Qui te inter tot mortales Praeelexit unicum,
Ut sis testis nostrae spei, Verus praeco Verbi Dei, Monstrans Dei Filium.
Mirus tui notat ortus, Quod sis testis spei portus, Ac praecursor Domini,
Quando Gabriel nuntiavit, Atque patri assignavit Nomen sui filii.
Mater curva senectute Mira concepit virtute Impar onus utero.

WORDS OF MOTETS

Dempta patris est loquela, Cuius eras tu medela Natus Dei nuntio :
Quem Maria in montana Salutatum voce plena Matrem tuam adiit,
Adhuc matris clausus claustro Infans exultavit gaudio Tantum quantum potuit.
Natus heremum petisti, Poenitere docuisti Homines per monita.
Esse putant te Messiam, Quia docuisti viam Qua itur ad caelestia:
Dixi: non sum ego Christus, Sed ab illo quidem missus Mundi in hanc miseriam ;
Post me certe veniet Agnus, Cuiusego non sum dignus Solvere corrigiam.
Post hoc Christum baptizasti, Digitoque demonstrasti In Iordano flumine.
Patris vocem exaudisti, Sanctum Spiritumque vidisti Columbina specie.
Iam cum tuo vivis Christo, Choro sis defensor isto, Fac per tua merita,
Ut post huius vitae cursum Te sequamur, ubi sursum Vehamur ad gaudia. Amen.

MASS

TE DEUM

GLORIA

TRIPLEX

MEDIUS

CONTRATENOR

Et in ter - ra pax ho - mi - ni - bus bo -

vo - lun - ta - tis.

- lun - ta - tis.

(1) (2)

- na vo - lun - ta - tis.

CONTRATENOR

TENOR

BASSUS

Lau - da - mus te. Be - ne - di - ci - mus te. Ad - o -

Lau - da - mus te. Be - ne - di - ci - mus te.

Ad - o - ra - mus te. Glo - ri - fi - ca - mus.

- ra - mus te. Glo - ri - fi - ca - mus.

Ad - o - ra - mus te. Glo - ri - fi - ca - mus.

- - - am. Do - mi - ne De -
 - am. Do - mi - ne De - us, Rex cæ - le - stis,
 tu - am. Do - mi - ne De - - us, Rex cæ - le -
 tu - - am. Do - mi - ne De - us,
 - - am. Do - mi - ne De - us, Rex

-us, Rex cæ-le-stis De - us Pa - ter o-mni - po - tens. De-us Pa - ter o-mni - po - tens. Do - mi - stis, De - us Pa - ter o - mni-po tens. Do - Rex cæ-le - stis, De-us Pa - ter o - mni - po - tens. cæ - le - stis, De-us Pa - ter o - mni - po - tens. Do - mi-ne

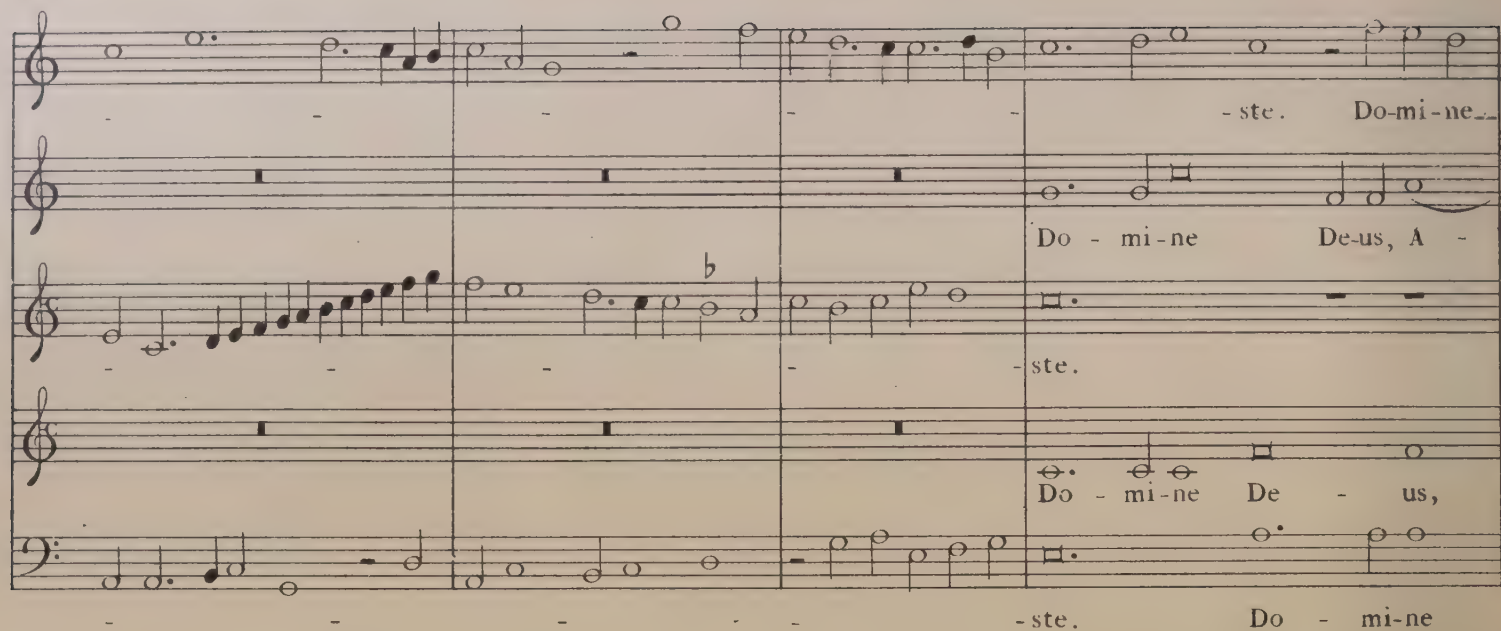
Do - mi-ne Fi - li u - ni ge-ni - te Ie - - ne Fi - li. - mi-ne Fi - li u - ni-ge - ni - Fi - li u - ni ge - ni -

- su Chri - te Ie - su Chri - te Ie - su Chri -

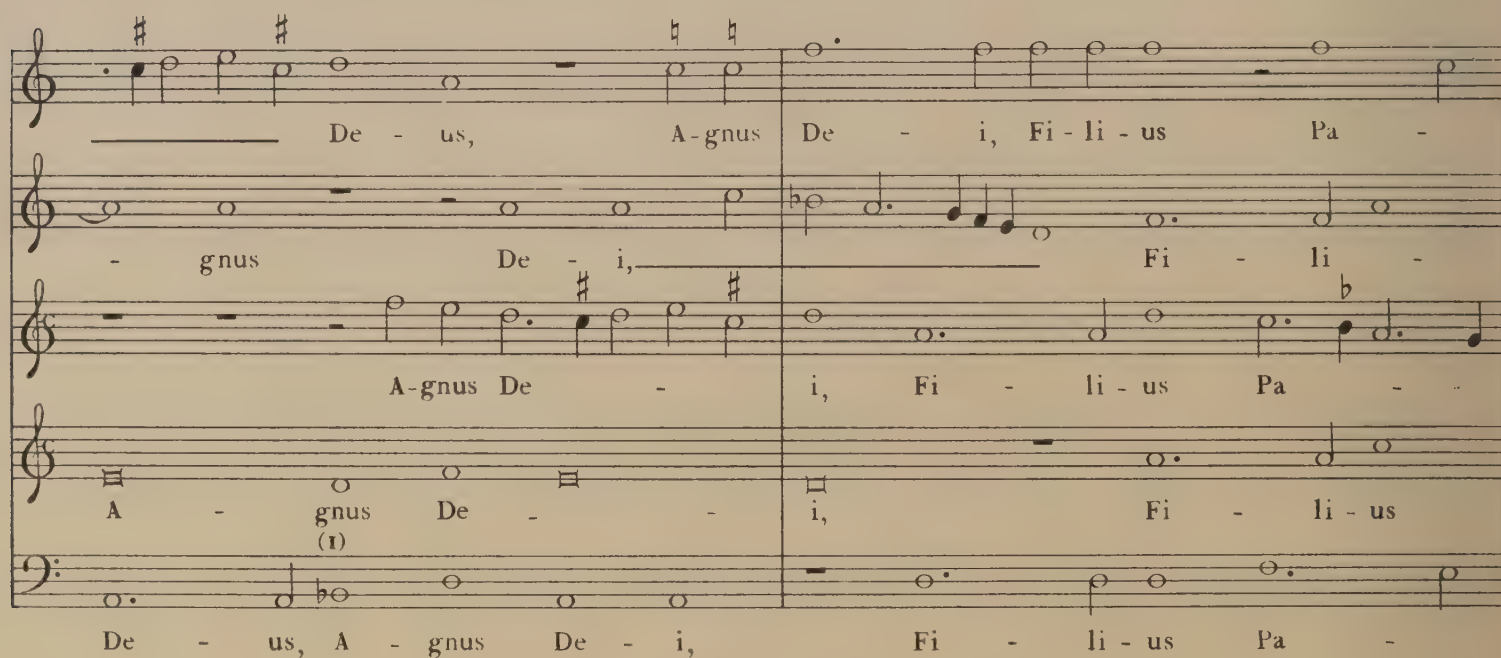
(1) b: om. Bodl.e.378.

(2) a: Bodl.e.378, C.U.L.Dd.13.27, Pet.31.

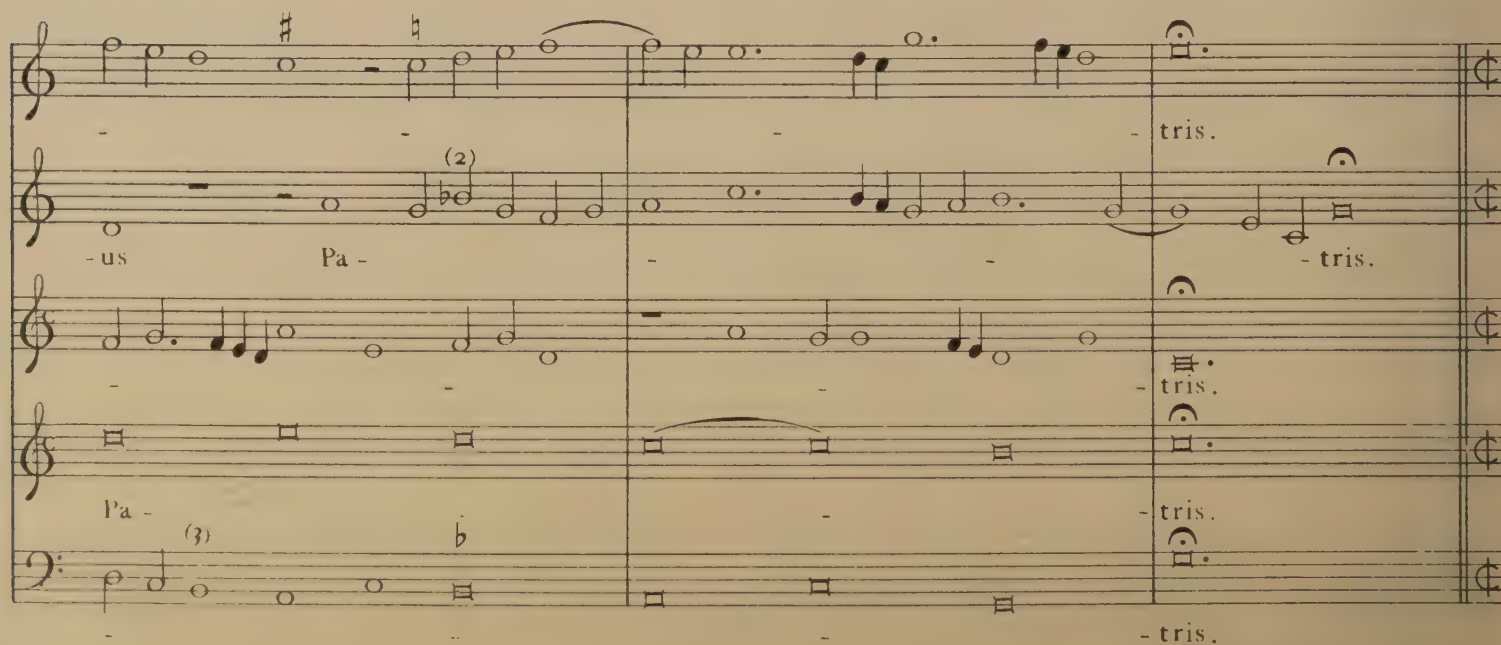
(3) b: om. Bodl.e.378, C.U.L.Dd.13.27.



First system of musical notation, featuring five staves. The lyrics are: - ste. Do-mi-ne. Do - mi-ne De-us, A - ste. Do - mi-ne De - us, - ste. Do - mi-ne.



Second system of musical notation, featuring five staves. The lyrics are: De - us, A-gnus De - i, Fi - li - us Pa - gnus De - i, Fi - li - gnus De - i, Fi - li - us Pa - A - gnus De - i, Fi - li - us De - us, A - gnus De - i, Fi - li - us Pa -



Third system of musical notation, featuring five staves. The lyrics are: - tris. - tris. - tris. - tris. - tris. - tris.

(1) \flat : om. Bodl.e.380; \sharp \flat om. Pet.32.(2) \flat : om. Bodl.e.377.(3) add. \sharp : S. John's K.31.

TRIPLEX

Qui tol - lis pec - ca - ta

MEDIUS

Qui tol - lis pec - ca - ta mun -

BASSUS

Qui tol - lis pec - ca - ta mun -

(1)

mun - di mi - se - re - re no -

di mi - se - re -

(4)

- di mi - se - re -

(5)

re no -

(6)

- re no -

- bis.

- bis.

Qui tol - lis pec -

Qui tol - lis pec -

- bis.

(1) b: om. Pet. 40.

(2) b: om. Bodl. e. 377.

(3) $\equiv \equiv \equiv$: Pet. 32.

(4) b: om. Bodl. e. 377.

(5) b: om. Bodl. e. 376.

(6) \equiv : S. John's K. 31.

ca - ta mun -

ca - ta mun -

(1) Qui tol - lis pec - ca - ta mun -

(2)

(3) di sus - ci -

(4) di sus - ci -

- di sus - ci - pe -

- pe de - pre - ca - ci - o -

- pe de - pre - ca - ci - o -

de - pre - ca - ci - o - nem no -

- nem no -

- nem no -

stram.

(1) b: om. Pet. 32.

(2) b: om. Bodl. e. 380, S. John's K. 31.

(3) b: om. Bodl. e. 378.

(4) d for d: Bodl. e. 378.

(5) b: Bodl. e. 379.

Qui se des ad dex - te - ram Pa -

Qui se des (1) ad dex - te - ram Pa -

-stram. Qui se des ad dex - te - ram Pa -

-stram. Qui se des (2) ad dex - te - ram Pa -

Qui se des ad dex - te - ram Pa -

- tris, mi - se - re - re no

- tris, mi - se - re - re no

- tris, mi - se - re - re no

- tris, mi - se - re - re no

- tris, mi - se - re - re no

- bis. Quo - ni - am tu -

- bis. Quo - ni - am tu -

- bis. Quo - ni - am tu -

- bis. Quo - ni - am tu -

- bis. Quo - ni - am tu -

(1) $\text{♩} \text{♩} \text{♩} \text{♩}$ for $\text{♩} \text{♩}$: Pet.31, C.U.L.Dd.13.27. (2) $\text{♩} \text{♩} \text{♩}$: Pet.32. (3) $\text{♩} \text{♩} \text{♩} \text{♩}$ for $\text{♩} \text{♩}$: Bodl.e.377. (4) $\text{♩} \text{♩}$: Pet.41. (5) $\text{♩} \text{♩}$: Bodl.e.378, Pet.31.
 (6) $\text{♩} \text{♩}$: Bodl.e.378, Pet.31. (7) add. ♩ : C.U.L.Dd.13.27. (8) $\text{♩} \text{♩}$: Pet.41.
 EDAA FGFED FE BA

so - lus san -

Quo - ni - am tu so - lus san -

so - lus san -

-ctus.

-ctus.

-ctus.

Tu so - lus Do - mi -

Tu so - lus Do - mi -

Tu so - lus Al - tis -

Tu so-lus Al - tis-si -

Tu so - lus Al - tis si -

-nus.

-nus.

- si mus, Ie - su. - mus, Ie - su Chri - ste. - mus, Ie - su Chri - ste. Ie - su Chri - ste.

Cum San - cto Spi - ri - tu, in glo - ri - a De - Cum San - cto Spi - ri - tu, in glo - ri - a De - i Cum San - cto Spi - ri - tu, in glo - ri - a De - i Cum San - cto Spi - ri - tu, in glo - ri - a

- i Pa - tris. A - Pa - tris. A - in glo - ri - a De - i Pa - tris. A - De - i Pa - tris. A - De - i Pa - tris. A -

(1) \square : Bodl. 380.(2) \square for \circ : S. John's K. 31.
GC(3) \flat : om. Bodl. 377, Pet. 41.(4) \square : S. John's K. 31.

- tris, A - - - - - men. men. - men. men. men.

CREDO

TRIPLEX (1) Pa - trem o - mni - po - ten - tem, fa - cto - rem cæ - li et ter -
CONTRATENOR (2) (3) Pa - trem o - mni - po - ten - - tem, fa - cto - rem cæ - li et

ter - - - ræ. Vi - si - bi - li - um, o - mni -

o - mni - - - - - um et in -

- vi - - - si - bi - li - - - - - li -

(1) : Pet. 40.

(2) for : Bodl. e. 378.

(3) for : Bodl. e. 378.

(4) : Pet. 31, C.U.L. Dd. 13. 27.

(5) : C.U.L. Dd. 13. 27.

(6) : Pet. 31.

(7) for : Bodl. e. 378.

(8) DC for E D: Pet. 31.

(9) for : C.U.L. Dd. 13. 27.

- um.

Et in u - num Do-mi-num le - sum Chri -

- um.

Et in u - num Do - mi-num le - sum Chri -

Et in u - num Do - mi -

- num le - sum Chri - stum, Fi - li-um De -

- stum, Fi - li - um De -

- num le - sum Chri - stum, Fi - li-um De -

i u - ni - ge - ni

i u - ni - ge - ni

i u - ni - ge - ni

Et ex Pa -

tum. Et ex Pa -

Et ex Pa -

tum. Et ex

tum. Et

(1) b: om. Bodl. e. 380, Pet. 32.

(2) b: om. Pet. 32.

(3) add. b: S. John's K. 31.

tre na - tum an - te o - mni - a

tre na - tum an - te o - mni - a sæ - cu -

tre na - tum an - te o - mni - a

Pa - tre na - tum an - te o - mni - a

ex Pa - tre na - tum an - te o - mni -

sæ - cu - la. De - um de De -

la. De - um de De - o,

sæ - cu - la. De - um de De - o, lu -

sæ - cu - la.

a sæ - cu - la. De - um

o, lu - men de lu - mi - ne, De - um ve - rum de De -

lu - men de lu - mi - ne, De - um

- men de lu - mi - ne, De - um ve - rum de De - o. ve -

De - um de De - o, lu - men de lu - mi - ne,

de De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o

ve - rum de De - o ve - ro. Ge - ni - tum, non De - um ve - rum de De - o ve - ro. Ge - ni -

- ro. Ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem Pa - tri: per - - tum, non fa - ctum, con - sub - stan - ti - a - lem

Pa - tri: per quem o - mni - a fa - cta - - lem Pa - tri: per quem o - mni - a fa - cta - - quem o - mni - a fa - cta sunt. Pa - tri: per quem o - mni - a fa - cta

(1) Add. b. erased: Pet. 41.

(2) $\text{♩} \text{♩}$: Bodl. e. 378.(3) $\text{♩} \text{♩}$ for $\text{♩} \text{♩}$: Bodl. e. 377, Pet. 41.
F A(4) $\text{♩} \text{♩}$: Pet. 32, S. Johns. K. 31.
F E

sunt. Qui pro - pter nos ho - mi - nes, et pro-pter no -

nes, et pro-pter no - stram sa - lu - tem de - scen - dit et pro-pter no - stram sa - lu - tem de - scen - ho - mi - nes, et pro - pter no - stram sa - lu - et pro-pter no - stram sa - lu

de - scen - dit de cæ - lis. de cæ - lis. - dit de cæ - lis. - tem de - scen - dit de cæ - lis. - tem de - scen - dit de cæ - lis.

(1) ♯ for o. d.: Pet. 41.

(2) E: Pet. 41.

(3) o.: Bodl. e. 377.

(4) o o: Bodl. e. 378.

(5) d d: S. John's. K. 81.

MEDIUS

CONTRATENOR

BASSUS

Et in - car - na - tus est de

Et in - car - na - tus est de Spi - ri -

Et in - car - na - tus est de

Spi - ri - tu San - cto

- tu San - cto ex Ma - ri -

Spi - ri - tu San - cto ex

(1)

ex Ma - ri - a Vir - gi -

- a Vir - gi - ne: et ho -

Ma - ri - a Vir - gi -

(2)

- ne: et ho - mo fa -

mo fa - ctus

- ne: et ho - mo fa -

(5) (6)

- ctus

(7)

3. 2.

ctus

(1) b: om. Pet. 41.

(2) add ♯: Bodl.e.377.

(3) d d: Bodl.e.378, O.U.L.Dd.13.15

(4) ♯ for ♯: Bodl.e.380.

(5) add. b converted to ♯: Pet. 41.

(6) b: om. Bodl.e.377.

(7) add. ♯: Bodl.e.378.

TRIPLEX

Cru - ci - fi -

est. Cru - ci - fi - xus e -

est.

- xus

e - ti - am pro no - bis:

TENOR - ti - am pro no - bis: sub

sub Pon - ti - o Pi - la -

Pon - ti - o Pi - la -

sub Pon - ti - o Pi - la -

to pas - sus,

to pas - sus, et se - pul - tus

to pas - sus, et se -

et se - pul - tus

pul - tus

pul - tus

(1) dd : Bodl. e.378, C.U.L. Dd.13.27.(2) d d : Pet. 41.
DC(3) add. b : Pet. 41. corrector.(4)(5)(6) b : om. Pet. 40.

First system of musical notation, featuring three staves. The second staff includes a first ending bracket labeled (1). The notation includes various musical symbols such as notes, rests, and accidentals.

Second system of musical notation, featuring three staves. The notation includes various musical symbols such as notes, rests, and accidentals.

Third system of musical notation, featuring five staves. The lyrics are:
 est. Et re-sur-re-xit ter-ti-a di-e, se-
 est. Et re-sur-re-xit ter-ti-a di-e,
 Et re-sur-re-xit ter-ti-a di-e, se-cun-
 est. Et re-sur-re-xit ter-ti-a di-
 Et re-sur-re-xit ter-ti-a di-e, se-

Fourth system of musical notation, featuring five staves. The lyrics are:
 (2) cun-dum Scri-ptu-ras. Et a-scen-
 se-cun-dum Scri-ptu-ras. Et a-scen-dit in
 dum Scri-ptu-ras. Et a-scen-dit in
 e se-cun-dum Scri-ptu-ras. Et a-scen-dit in
 cun-dum Scri-ptu-ras. Et a-scen-dit in

(1) b: om. Bodl. c. 377.

(2) A: Pet. 40.

(3) B: Bodl. c. 376.

(4) b: o: Pet. 32.

- dit in cæ - lum: se - det ad dex-te-ram Pa -
 cæ - lum se - det ad dex - te-ram Pa -
 - ras. Et a - scen - dit in cæ - lum: se - det ad dex - te-ram
 - ras. Et a - scen - dit in cæ - lum: se - det ad

- tris. Et i - te-rum ven -
 tris. Et i - te-rum ven -
 Pa - tris. Et i - te-rum ven - tu - rus
 cæ - lum: Et i - te-rum ven -
 dex - te-ram Pa - tris. Et i - te-rum ven -

- tu - rus est cum glo - ri - a
 - tu - rus est cum glo - ri - a iu - di - ca - re
 est cum glo - ri - a iu - di - ca -
 - tu - rus est cum glo - ri - a iu - di - ca - re
 - tu - rus est cum glo - ri - a iu - di -

(1) for $\circ \circ$: Pet. 40.(2) add. \sharp : Bodl. e. 376, Pet. 40.(3) add. \flat : Bodl. e. 377, Pet. 41.(4) for $\circ \circ$: Bodl. e. 378.(5) for $\circ \circ$: Bodl. e. 378, Pet. 31.

iu - di - ca - re vi - vos et mor - tu - os,
 - re vi - vos et mor - tu - os,
 vi - vos et mor - tu - os,
 - ca - re vi - vos et mor - tu - os

- os, cu - ius re - gni non e - rit fi -
 cu - ius re - gni non e - rit
 - os, cu - ius re - gni non e - rit

e - rit fi -
 fi

(1) b: om. Pet. 41.

(2) o for d d: Bodl. e. 377.

(3) (4) b: om. Bodl. e. 377.

Et vi - tam ven - tu - ri

sa - cu - li. A - - - - -

[illegible]

(l) o d for o.: Pet. 41.

(2) ♩ : Bodl.e.378, Pet.31.

(3) = 0 = : Pet.32.

(4) D: Pet. 31.

(5)b: om. C. U. L. Dd.13.27.

(6) η : om. C. U. L. Dd.13.27.

(7) for ♩ : Bodl.e.378, C.U.L.Dd.13.27.
E D

SANCTUS

San -

San -

San -

San -

San -

San

(I)

- ctus.

- ctus.

- ctus.

- ctus.

- ctus.

San -

San -

San -

San -

San -

(1)

- ctus.

- ctus.

- ctus.

- ctus.

- ctus.

(2)

San -

San -

San -

San -

San -

(3)

(1) $\text{♩} \text{♩}$ for ♩ : Pet.31
FE

(2) ♩ for ♩ : Bodl.e.375.

(3) ♩ for ♩ : C.U.L.Dd.13.27.

-ctus. Do - mi-nus De -

-ctus. Do - mi-nus De - us

-ctus. Do - mi-nus De - us

-ctus. Do - mi-nus De - us

-ctus. Do - mi-nus De - us Sa -

- us Sa -

Sa -

Sa -

Sa -

- ba -

- ba -

ba -

ba

- ba -

(5)

(1) add. # : Pet. 31, C.U.L.Dd.13.27. (2) #: om. Pet. 31, C.U.L.Dd.13.27.

(3) B: Bodl.e.380.

(4) add. b: Bodl.e.377.

(5) P: Bodl.e.380. G: 1st hand, F: corr. Pet. 32.

(1) - oth. - oth. - oth.

(2) Ple - ni sunt cæ - Ple - ni sunt

(3) Et ter - li et

cæ - li et ter -

(4) - ra. - ra. - ra.

(5) ter - ra. ter - ra. ter - ra.

(1) for : Bodl.e.376.
FCFED

(2) B: Bodl.e.380.

(3) : Pet.41.

(4) for : Pet 40

(5) : Bodl.e.377.

System 1: Gloria tu - a, tu -

Staff 1 (Soprano): Glo - ri a tu - a, tu -

Staff 2 (Alto): Glo - ri a tu -

Staff 3 (Tenor):

Staff 4 (Bass): (2) Glo - ri - a tu - a, tu -

Measure 1: Soprano and Bass have notes. Alto and Tenor have rests.

Measure 2: Soprano has a note. Alto has a note. Tenor has a note. Bass has a note.

Measure 3: Soprano has a note. Alto has a note. Tenor has a note. Bass has a note.

System 2: a, tu - a, tu -

Staff 1 (Soprano): a, tu - a, tu -

Staff 2 (Alto):

Staff 3 (Tenor):

Staff 4 (Bass): a, tu - a, tu -

Measure 1: Soprano has a note. Alto has a note. Tenor has a note. Bass has a note.

Measure 2: Soprano has a note. Alto has a note. Tenor has a note. Bass has a note.

Measure 3: Soprano has a note. Alto has a note. Tenor has a note. Bass has a note.

System 3: Ho - san -

Staff 1 (Soprano): - a. Ho - san -

Staff 2 (Alto): (3) - a. Ho - san -

Staff 3 (Tenor): - a. Ho - san -

Staff 4 (Bass): (4) - a. Ho - san -

Measure 1: Soprano has a note. Alto has a note. Tenor has a note. Bass has a note.

Measure 2: Soprano has a note. Alto has a note. Tenor has a note. Bass has a note.

Measure 3: Soprano has a note. Alto has a note. Tenor has a note. Bass has a note.

(1) $\square \cdot \square \cdot \square \cdot \square \cdot$: Pet.41.

(2) $d d$ for \circ , add. b : Bodl.e.380.

(3) $\circ \circ$: Pet.41.

(4) add. h : Bodl.e.380, Pet.32, S. John's K.31.

(I)

na in ex

- na in ex-cel

(2)

- na in

na in

cel -

(3)

ex - cel -

ex -

cel -

ex - cel -

- sis.
- sis.
- sis.
- sis.
- sis.

TRIPLEX

BASSUS

Be - ne -

Be - ne -

#

- di -

- di -

(2)

#

ctus

qui

ve

(3)

ctus qui ve

#

(1) for , last note orig. C: C.U.L.Dd.13.27.
BB

(2) om. 12 semibreves' length: Bod. 40.

(3) for : Bod. 1e.2b0.

First system of the musical score. It consists of four staves. The top staff has a treble clef and contains a melodic line with a half note, a quarter note, and a half note, followed by a measure with a half note and a quarter note. The second staff has a treble clef and contains a whole note. The third staff has a treble clef and contains a whole note. The fourth staff has a bass clef and contains a half note, a quarter note, and a half note, followed by a measure with a half note and a quarter note. The lyrics are: - nit In no - mi -

Second system of the musical score. It consists of four staves. The top staff has a treble clef and contains a half note, a quarter note, and a half note, followed by a measure with a half note and a quarter note. The second staff has a treble clef and contains a whole note. The third staff has a treble clef and contains a whole note. The fourth staff has a bass clef and contains a half note, a quarter note, and a half note, followed by a measure with a half note and a quarter note. The lyrics are: no - mi - mi -

Third system of the musical score. It consists of four staves. The top staff has a treble clef and contains a half note, a quarter note, and a half note, followed by a measure with a half note and a quarter note. The second staff has a treble clef and contains a whole note. The third staff has a treble clef and contains a whole note. The fourth staff has a bass clef and contains a half note, a quarter note, and a half note, followed by a measure with a half note and a quarter note. The lyrics are: - nit In no - mi -

Fourth system of the musical score. It consists of four staves. The top staff has a treble clef and contains a half note, a quarter note, and a half note, followed by a measure with a half note and a quarter note. The second staff has a treble clef and contains a whole note. The third staff has a treble clef and contains a whole note. The fourth staff has a bass clef and contains a half note, a quarter note, and a half note, followed by a measure with a half note and a quarter note. The lyrics are: ne Do - ne Do - ne Do

Fifth system of the musical score. It consists of four staves. The top staff has a treble clef and contains a half note, a quarter note, and a half note, followed by a measure with a half note and a quarter note. The second staff has a treble clef and contains a whole note. The third staff has a treble clef and contains a whole note. The fourth staff has a bass clef and contains a half note, a quarter note, and a half note, followed by a measure with a half note and a quarter note. The lyrics are: - mi - mi -

(1) d for dd : Bodl.e.376. (2) d : om. Bodl.e.376. (3) b : om. C.U.L.Dd.13.27. (4) add. b : Pet. 31. (5) add. b : Bodl.e.376.
 (6) d for dd : Bodl.e.376. (7) dd : om. C.U.L.Dd.13.27.

(1)

(2)

- ni.

- ni.

- ni.

Ho - san -

Ho - san -

Ho - san -

Ho - san -

Ho - san -

Ho - san -

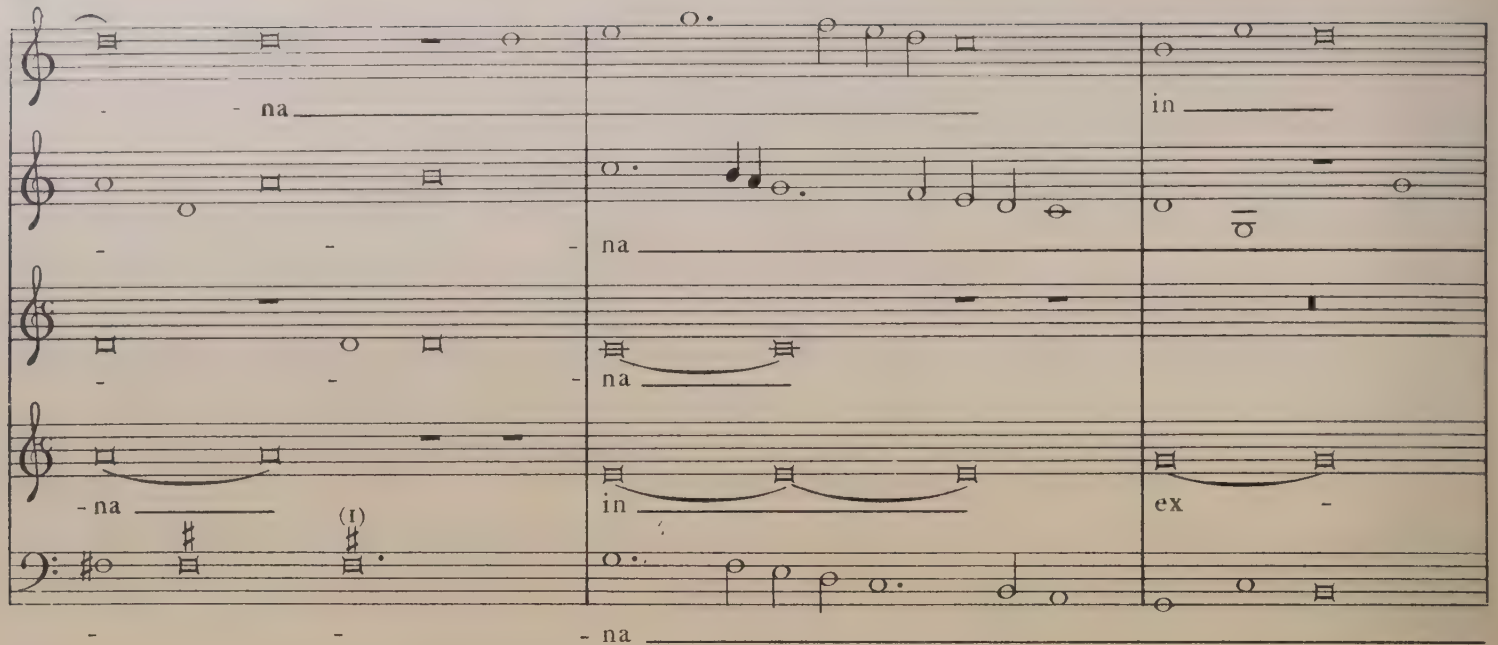
Ho - san -

Ho - san -

Ho - san -

Ho - san -

(1) add. \flat : Pet.31.(2) add. \flat , corrected to \sharp : Bodl.e.378.(3) \circ for \flat : S. John's K.31.



First system of musical notation, five staves. The lyrics are: - na in na na in ex -



Second system of musical notation, five staves. The lyrics are: ex - - cel - in ex - - cel - in ex - - cel -



Third system of musical notation, five staves. The lyrics are: - cel - - sis. - sis. - sis. - sis. - sis.

(1) add. ♯: S. John's K.31.

(2) ○ ○ : Pet. 41.

(3) ≡ : om. Pet. 32.

AGNUS DEI

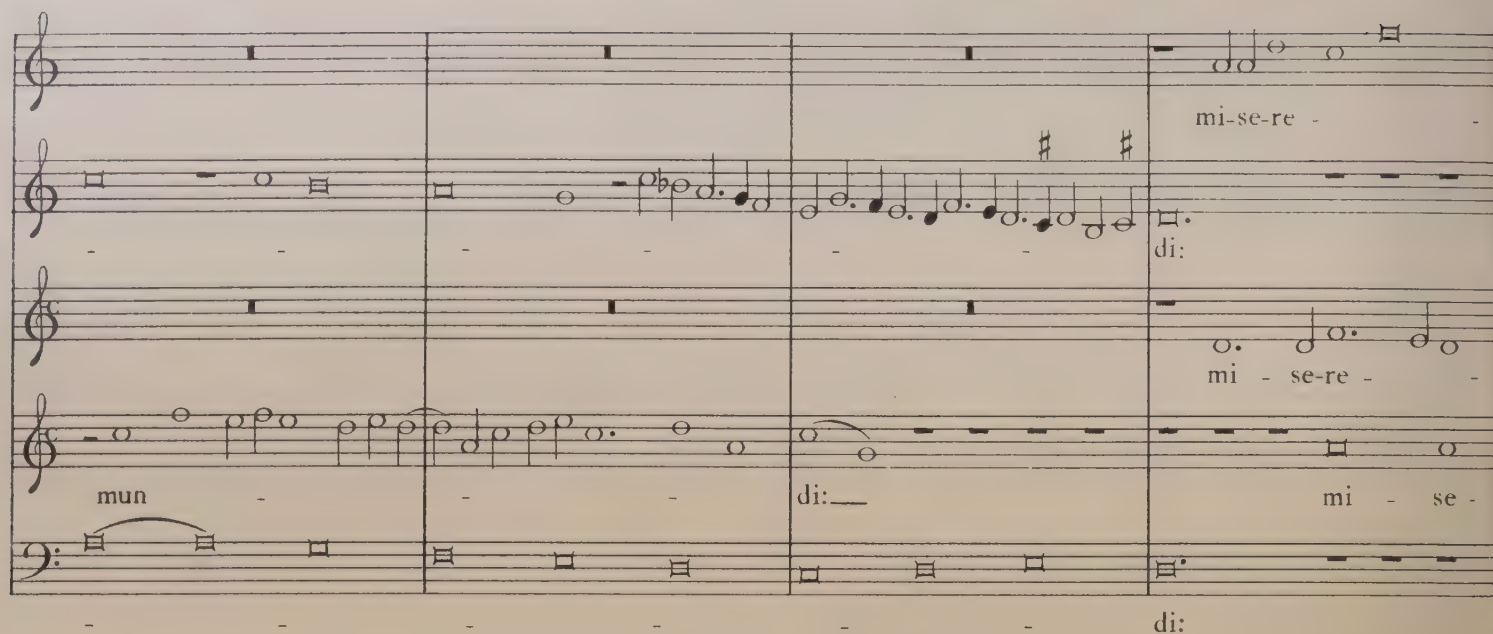
First system of the musical score for 'AGNUS DEI'. It consists of five staves. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The lyrics 'De', 'gnus', and 'De' are written below the staves.

Second system of the musical score for 'AGNUS DEI'. It consists of five staves. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The lyrics 'Qui' and 'tol' are written below the staves.

Third system of the musical score for 'AGNUS DEI'. It consists of five staves. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The lyrics 'qui tol - lis', 'pec - ca', 'ta', and 'mun' are written below the staves. There are also some additional markings like '(1)' and '(2)'.

(1) b: om. Bodl. e. 380.

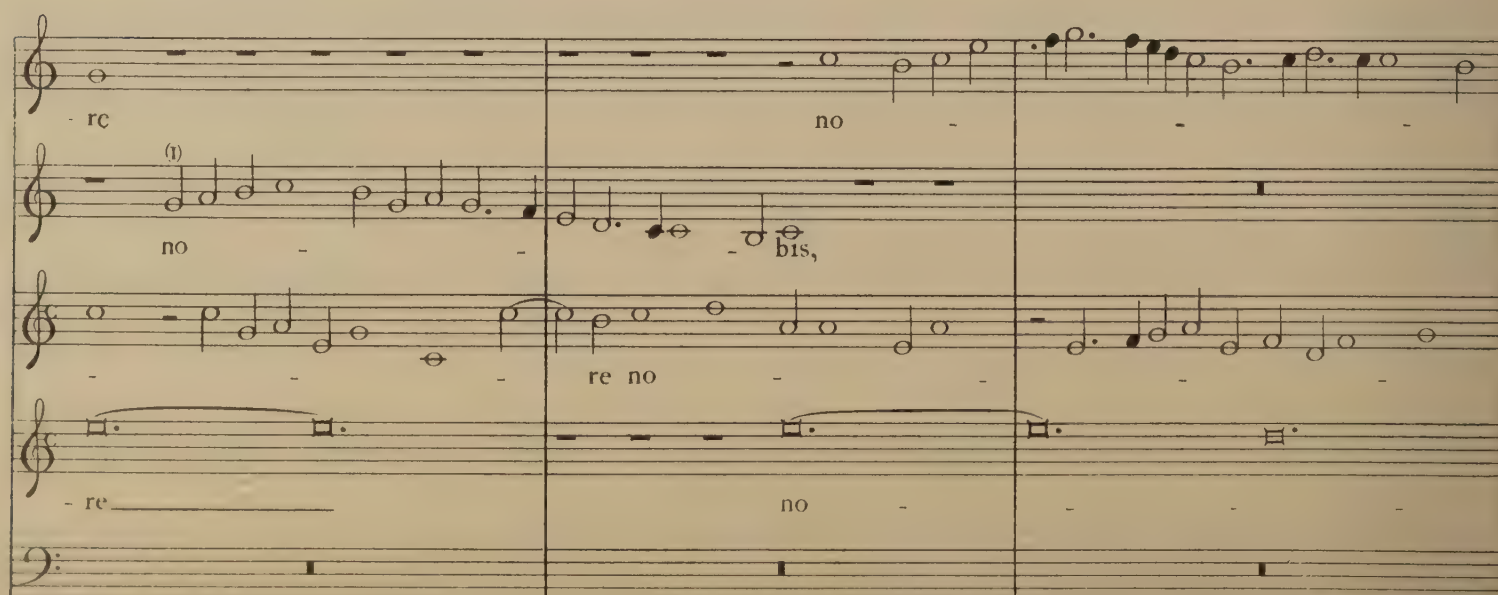
(2) add. h: Pet. 32.



musical score system 1, measures 1-4. The system consists of five staves. The lyrics are: "mi-se-re -", "di:", "mi - se-re -", "mun", "di:", "mi - se -", and "di:".



musical score system 2, measures 5-7. The system consists of five staves. The lyrics are: "mi - se-re -", "re", "re", "mi - se re -", and "re".



musical score system 3, measures 8-10. The system consists of five staves. The lyrics are: "re", "no", "no", "re no", "re", "no", and "re".

no bis. bis. bis. bis. no bis.

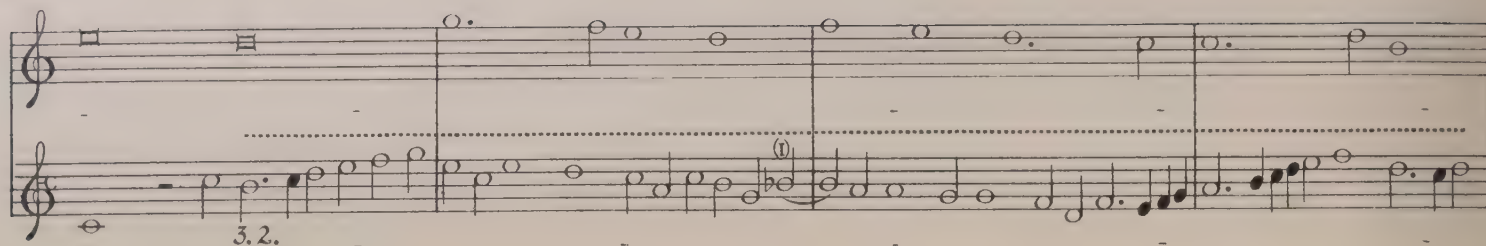
TRIPLEX A CONTRATENOR (4) A

gnus De 3. 2. gnus De

gnus De 3. 2. gnus De

gnus De 3. 2. gnus De

(1) D: Bodl.e.377, Pet.41. (2) \circ for \circ : Bodl.e.378. (3) \circ for \circ : Bodl.e.378. (4) b: om. Pet. 31. (5) F: Bodl.e.378, C.U.L. Dd.13.27.
 (6) \circ for \circ : Pet.31. (7) (8) \circ for \circ : Pet.31, C.U.L. Dd.13.27.



- i, ——— qui tol lis pec ca -

- i, ——— qui tol lis pec -

TENOR
qui tol ——— lis pec - ca -

BASSUS
qui ——— tol ——— lis pec -

- ta ——— mun di: ———

- ca ——— ta mun ———

- ta mun ———

- ca ——— ta ——— mun ——— di.

(3)
mi se re re ———

- di: mi se re re ——— no

- di: mi se re re ——— no

mi se re re ——— no

(4)

(1) b: om. C.U.L. Dd.13.27.

(2) A: Bodl.e.379.

(3) o. d for m. o.; Pet. 40.

(4) D: Bodl.e.379.

no

(1)

This system contains four staves of music. The first staff has a treble clef and a key signature of one flat. It begins with a whole note 'no' and is followed by a series of square notes. The second staff has a treble clef and contains a melodic line with eighth and sixteenth notes. The third staff has a treble clef and contains a similar melodic line. The fourth staff has a bass clef and contains a bass line with eighth and sixteenth notes. A first ending bracket labeled '(1)' spans the final measures of the second and third staves.

bis. A

A

bis. A

bis. A gnus

bis. A

This system contains five staves of music. The first staff has a treble clef and contains a melodic line with eighth and sixteenth notes. The second staff has a treble clef and contains a similar melodic line. The third staff has a treble clef and contains a melodic line with eighth and sixteenth notes. The fourth staff has a treble clef and contains a melodic line with eighth and sixteenth notes. The fifth staff has a bass clef and contains a bass line with eighth and sixteenth notes. The system is divided into two measures by a double bar line. The first measure contains the word 'bis.' and the second measure contains the word 'A'. The word 'gnus' appears at the end of the system.

gnus De

(2)

De (3)

gnus

This system contains five staves of music. The first staff has a treble clef and contains a melodic line with eighth and sixteenth notes. The second staff has a treble clef and contains a similar melodic line. The third staff has a treble clef and contains a melodic line with eighth and sixteenth notes. The fourth staff has a treble clef and contains a melodic line with eighth and sixteenth notes. The fifth staff has a bass clef and contains a bass line with eighth and sixteenth notes. The system is divided into two measures by a double bar line. The first measure contains the word 'gnus' and the second measure contains the word 'De'. A second ending bracket labeled '(2)' spans the final measures of the third and fourth staves. The word 'De' appears at the end of the system.

(1) b: om. Pet. 31.

(2) b: om. Bodl. e. 378, C. U. L. Dd. 13.27.

(3) o - for o.: Bodl. e. 380.

i, ——— qui tol
 gnus (1) De i, qui tol
 gnus De i, qui
 i, ——— qui
 De i, qui tol

- lis pec - ca - ta mun (3)
 - lis pec - ca - ta mun -
 tol - lis pec - ca - ta mun
 tol - lis pec - ca - ta mun (4)
 - lis pec - ca - ta mun

- lis pec - ca - ta mun

(1) = = : C.U.L. Dd.13.27.

(2) = = : Pet.32.

(3) EF for FE: Pet.41.

(4) add. ♯: Pet.32.

di.
di.
di.
di.
di.

Do
Do
Do

na
no
no
na
na
no

(1) $\text{♩} \text{♩} \text{♩}$ for $\text{♩} \text{♩} \text{♩}$: Bodl.e.377.

(2) $\text{♩} \text{♩}$ for $\text{♩} \text{♩} \text{♩} \text{♩}$: Pet. 40.

(3) $\text{♩} \text{♩} \text{♩} \text{♩}$ for $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$: Pet.31.
A B C D B

A handwritten musical score for the song "The Rose Tree". The score is written on five staves. The first four staves are in treble clef, and the fifth staff is in bass clef. The music is in 2/4 time. The first staff contains the melody, with notes and rests. The second staff contains a bass line with notes and rests. The third staff contains a bass line with notes and rests. The fourth staff contains a bass line with notes and rests. The fifth staff contains a bass line with notes and rests. The score is divided into three measures by vertical bar lines. The first measure contains the first line of the melody and the first line of the bass line. The second measure contains the second line of the melody and the second line of the bass line. The third measure contains the third line of the melody and the third line of the bass line. The score is written in ink on aged paper.

[illegible]

(1) 00: Pet.40.

(2) *dd* for *dd*: Bodl.e.377.

(3) C: Bodl.e. 377.

(4) add.b: Pet. 41.

(5) \equiv o: Bodl.e. 380, Pet. 32.

(6) A: Pet. 40.

(7) o dd: om. C. U. L. Dd. 13. 27.

MASS

VIDETE MANUS MEAS

GLORIA

[illegible]

-bus bo - na vo - lun-ta - tis.
 - næ vo-lun-ta - tis.
 ho - mi-ni-bus bo - næ vo - lun-ta - tis.
 næ vo - lun - ta tis.
 vo - lun - ta - tis.
 bo - næ vo - lun - ta - tis.

Lau - da - mus te. Be - ne - di - ci - mus te. Ad - o - ra - mus te. Glo - ri - fi - ca - mus te.

Ad - o - ra - mus te. Glo - ri - fi - ca - mus te. (I) Ad - o - ra - mus te. Glo - ri - fi - ca - mus te.

Gra - ci - as a - gi mus te. Gra - ci - as a - gi mus te. Gra - ci - as a - gi mus te.

mus ti- bi propter magnam glo-ri-am tu

a-gi-mus ti-

ti bi pro-pter magnam glo-ri-am tu

a-gi-mus ti bi pro-pter magnam glo-

a-gi-mus ti- bi

Gra-ci-as a-gi-mus ti bi pro-pter magnam

bi propter magnam glo-ri-am tu - am.

ri-am tu -

pro-pter magnam glo-ri-am tu am.

glo-ri - am tu.

- am. Do-mi-ne De-us, Rex cæ-le-

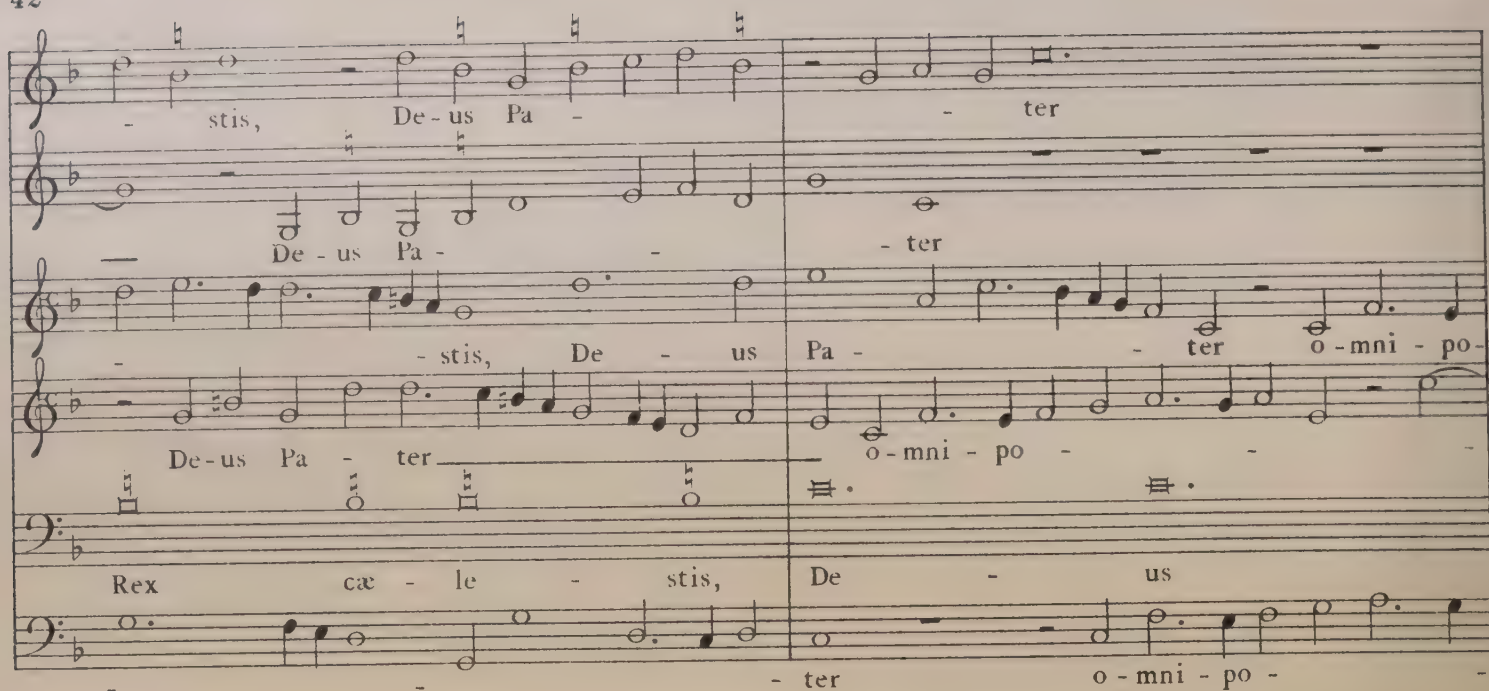
Do-mi-ne De-us, Rex cæ-le-stis,

- am. Do-mi-ne De-us, Rex cæ-le-

- am. Do-mi-ne De-us, Rex cæ-le-stis,

Do-mi-ne De-us,

- am. Do-mi-ne De-us, Rex cæ-le-stis, De-us Pa-



stis, De - us Pa - ter

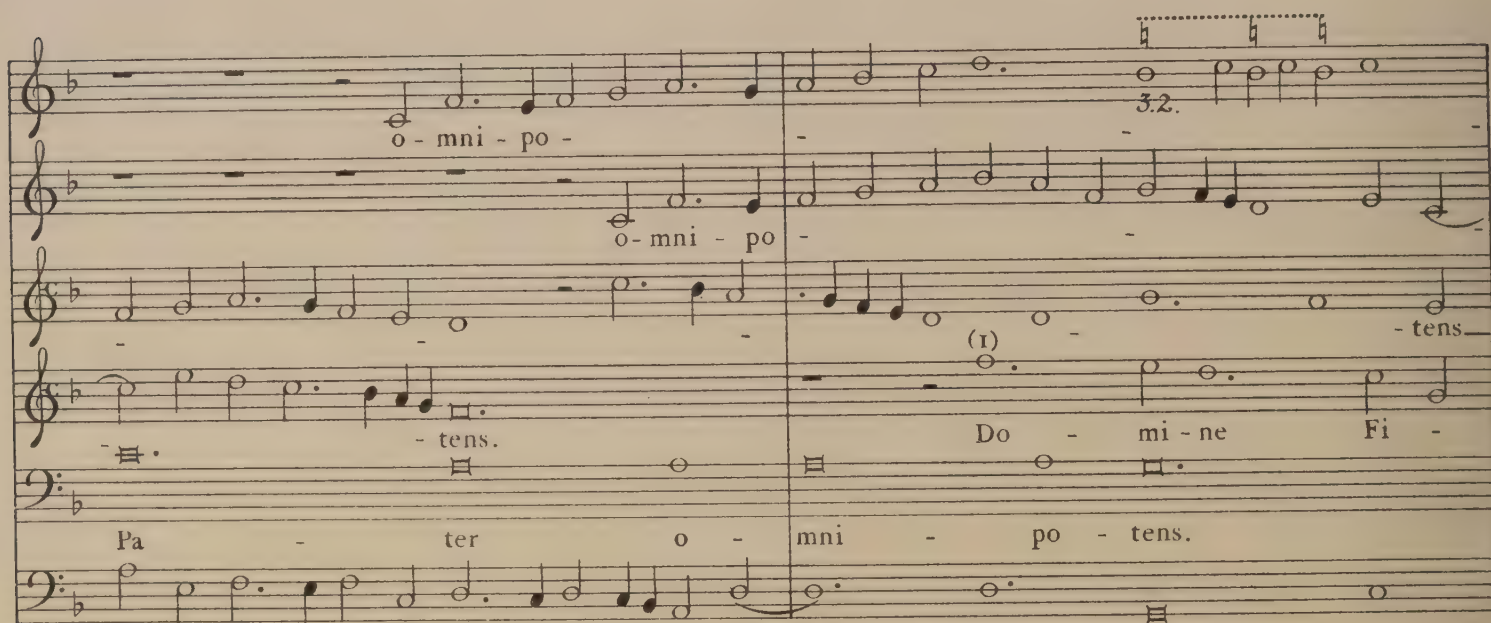
De - us Pa - ter

- stis, De - us Pa - ter o - mni - po -

De - us Pa - ter o - mni - po -

Rex cae - le - stis, De - us

- ter o - mni - po -



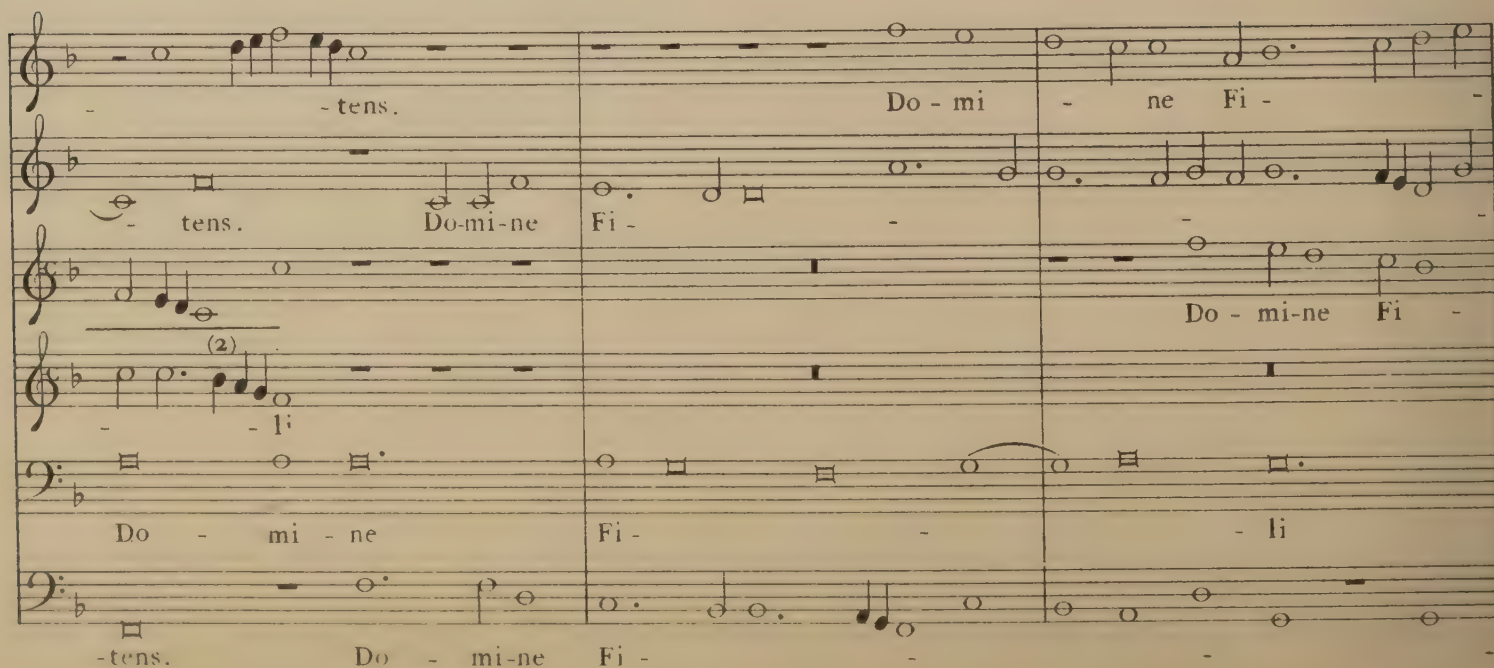
o - mni - po -

o - mni - po -

(1) - tens.

- tens. Do - mi - ne Fi -

Pa - ter o - mni - po - tens.



- tens. Do - mi - ne Fi -

tens. Do - mi - ne Fi -

(2) - li

Do - mi - ne Fi - li

- tens. Do - mi - ne Fi -

(1) \circ for \circ : Bodl.e.381.

(2) add. b : Bodl.e.381.

- li u - ni - ge - ni - te Ie - su Chri -
 - li u - ni - ge - ni - te Ie - su Chri -
 - li u - ni - ge - ni - te Ie - su Chri -
 u - ni - ge - ni - te Ie - su Chri -
 u - ni - ge - ni - te Ie - su Chri -

- te Ie - su Chri - ste. Do - mi - ne
 - te. Do - mi - ne De -
 Ie - su Chri - ste. Do - mi - ne
 Chri - ste. Do - mi - ne De - us, A -
 - su Chri - ste. Do - mi - ne

De - us, A - gnus De -
 (I) - us, A - gnus
 De - us, A - gnus De -
 - gnus De -
 De - us, A - gnus De - i,
 De us, A - gnus De -

Fi - li - us Pa -

De - i Fi - li - us Pa -

Fi - li - us Pa -

Fi - li - us Pa -

Fi - li - us Pa -

Fi - li - us Pa -

(1) tris.

(2) tris.

tris.

tris.

tris.

tris.

TRIPLEX

Qui tol -

MEDIUS I

Qui tol -

MEDIUS II

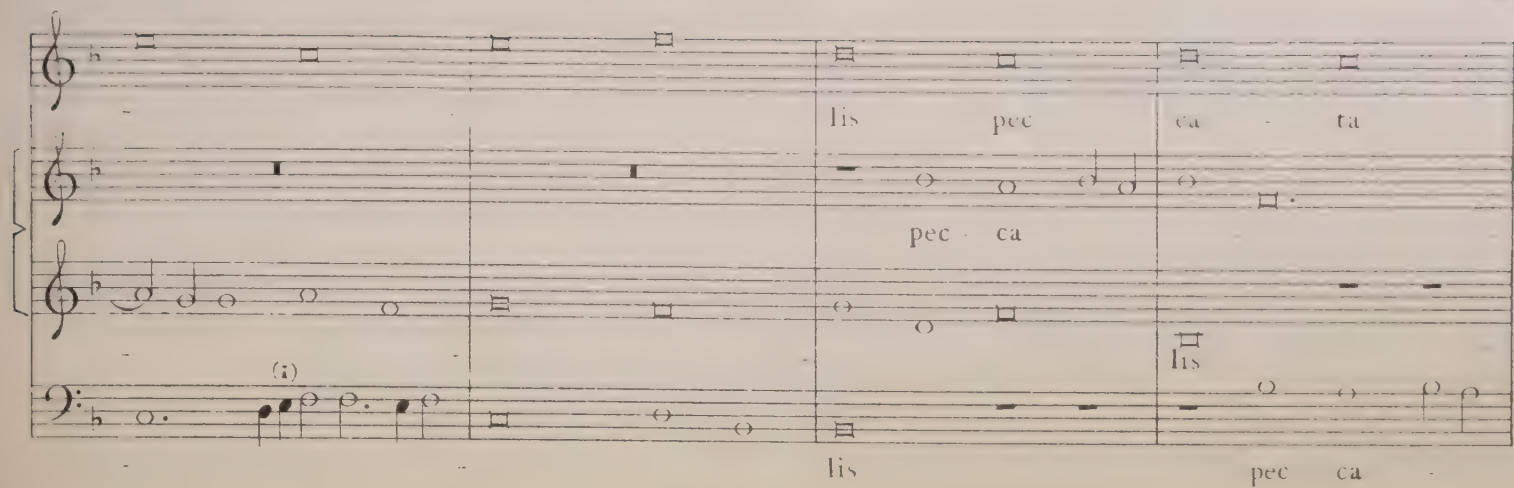
Qui tol -

TENOR

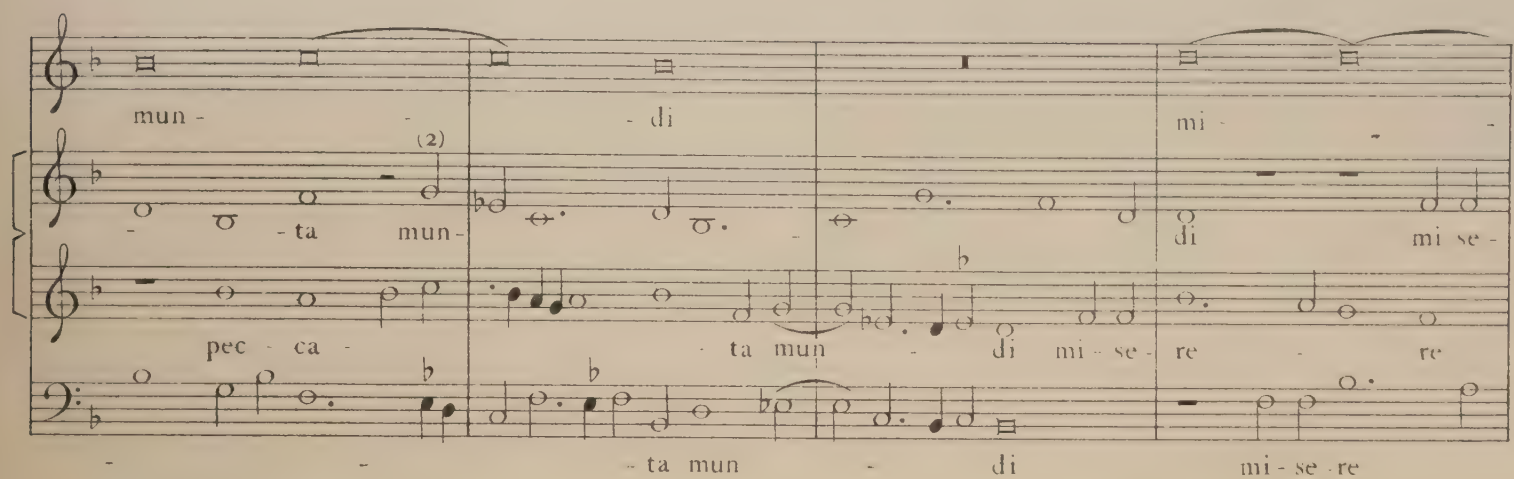
Qui tol -

Qui tol -

Qui tol -



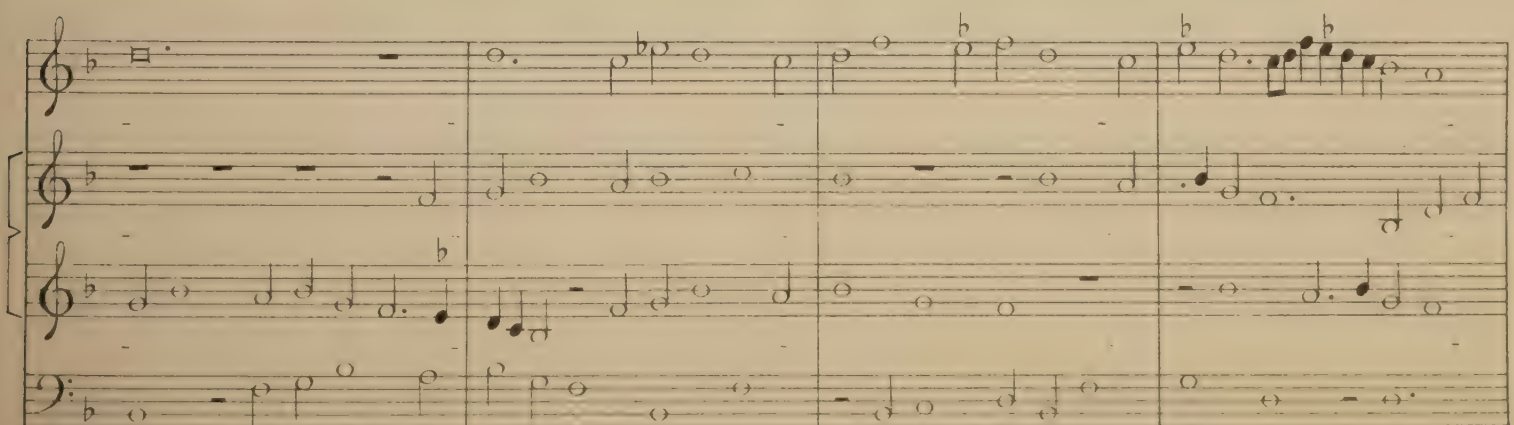
First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: lis pec ca - ta, pec ca, lis, pec ca.



Second system of the musical score. The lyrics continue: mun - di, mi - se - re, ta mun di mi - se - re. There are performance markings (1) and (2) above the vocal line.



Third system of the musical score. The lyrics are: se re - re no - re - re no - re no. There is a performance marking (3) above the vocal line.



Fourth system of the musical score, showing the piano accompaniment for the final part of the piece.

(1) add. ♯: Rodl.e.379.

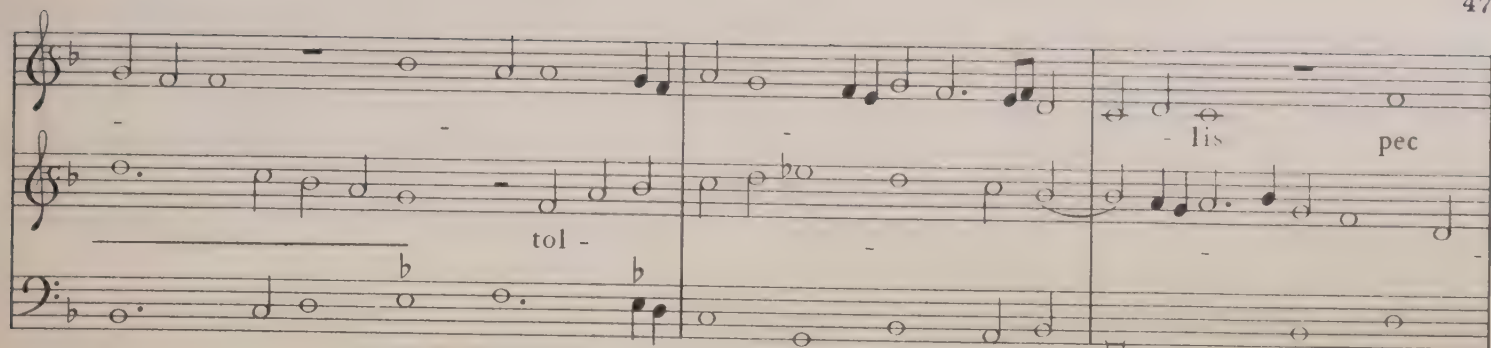
(2) F: Rodl.e.377.

(3) add. ♯: Rodl.e.377.

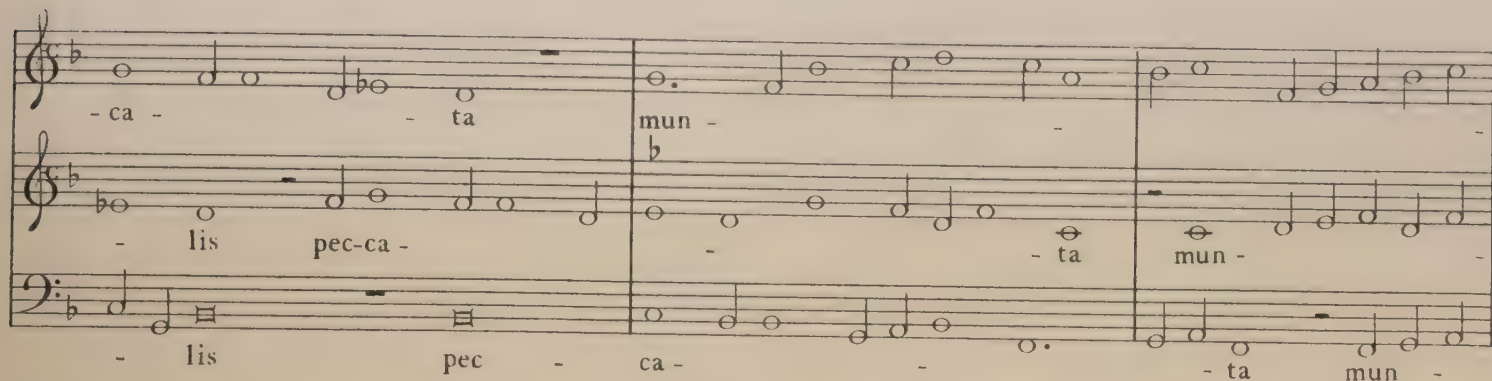
First system of musical notation. It consists of four staves. The top staff has a treble clef and a key signature of one flat (B-flat). It contains a melodic line with a fermata over the first measure, followed by a series of eighth and quarter notes. A first ending bracket labeled (1) spans the last two measures. The second staff has a treble clef and a key signature of one flat, with a second ending bracket labeled (2) spanning the first two measures. The third and fourth staves are bass staves with a key signature of one flat, providing harmonic support with various note values and rests.

Second system of musical notation, continuing the piece. It features four staves. The top staff continues the melodic line with a fermata. The second staff has a treble clef and a key signature of one flat, with a fermata over the first measure. The third and fourth staves are bass staves with a key signature of one flat, continuing the harmonic accompaniment.

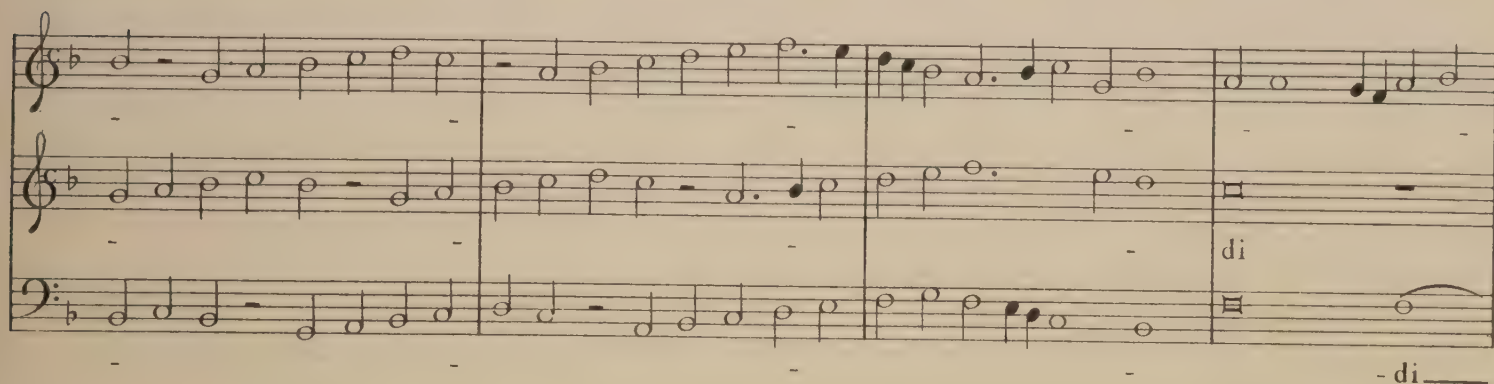
Third system of musical notation, concluding the piece. It features eight staves. The first four staves are treble staves with a key signature of one flat. The first staff has a fermata. The second staff has a fermata and the word "bis." written below it. The third staff has a fermata and the word "bis." written below it. The fourth staff has a fermata and the word "bis." written below it. The fifth staff has a fermata and the word "Qui" written below it. The sixth staff has a fermata and the word "Qui" written below it. The seventh and eighth staves are bass staves with a key signature of one flat. The seventh staff has a fermata and the word "bis." written below it. The eighth staff has a fermata and the word "Qui" written below it. The system concludes with the word "tol" written below the eighth staff.



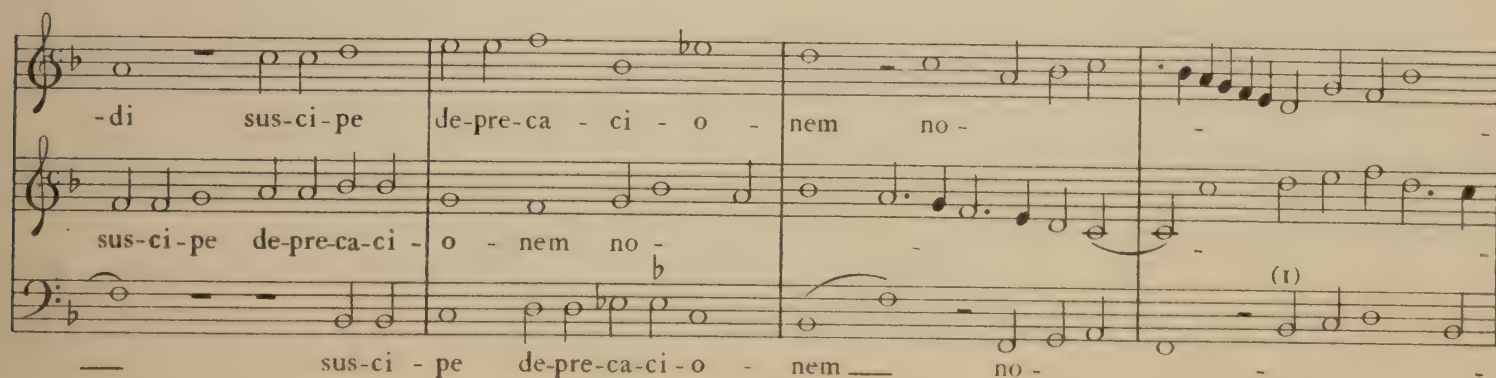
First system of musical notation (treble, alto, and bass staves). The lyrics are: - lis pec



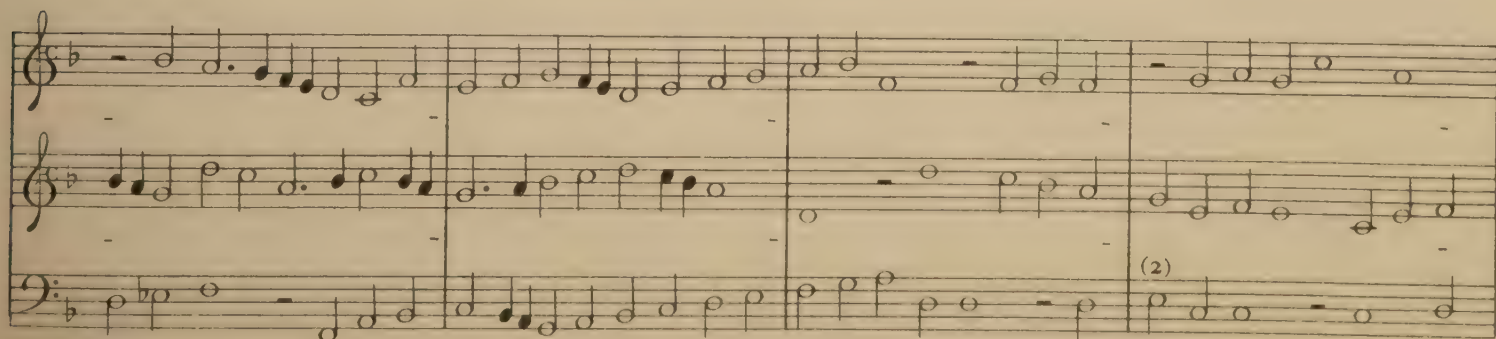
Second system of musical notation. The lyrics are: - ca - ta mun - lis pec-ca - ta mun -



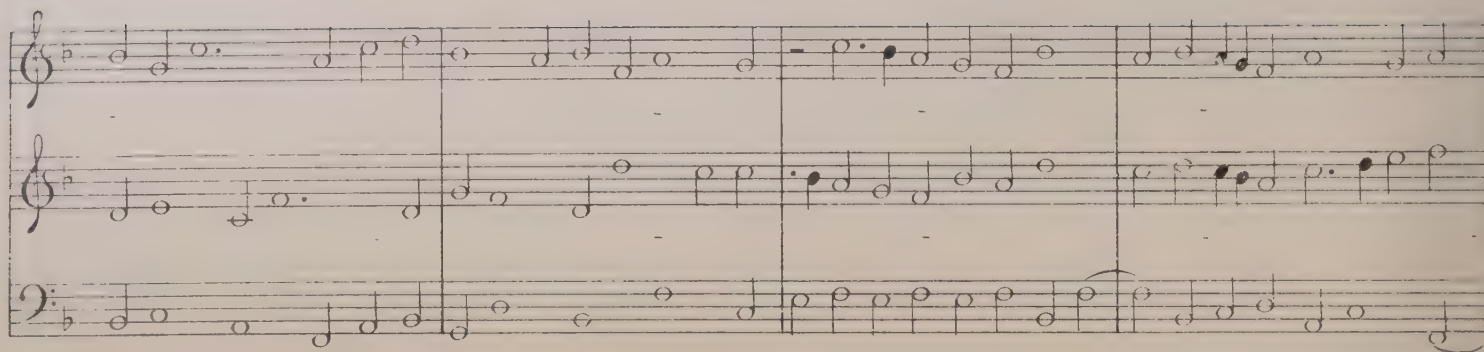
Third system of musical notation. The lyrics are: - di



Fourth system of musical notation. The lyrics are: - di sus-ci-pe de-pre-ca-ci-o-nem no - sus-ci-pe de-pre-ca-ci-o-nem no -



Fifth system of musical notation. The lyrics are: (1) (2)



Qui se - des ad dex - te -

- stram. Qui se - des ad

- stram. Qui

Qui

- stram.

Qui se - des ad dex-te-ram Pa - tris, mi - se -

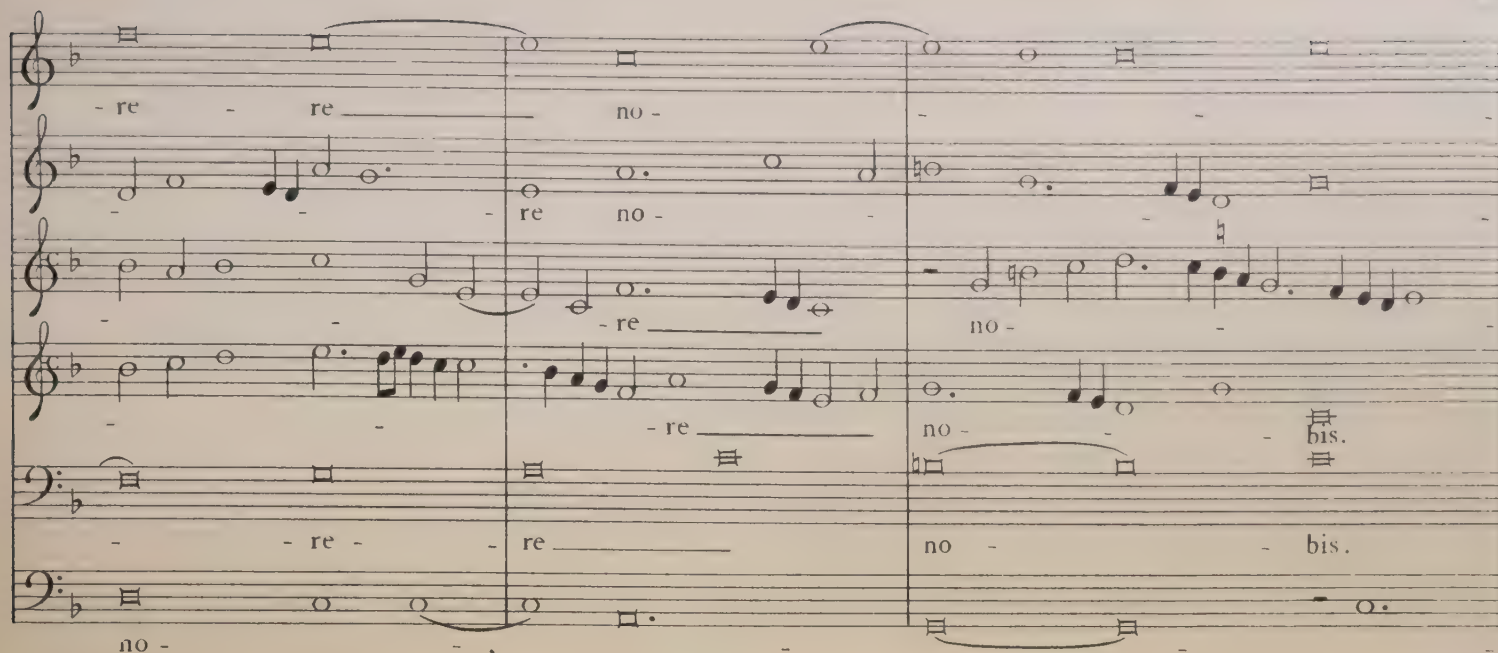
- ram Pa - tris, mi - se re -

dex - te-ram Pa - tris, mi-se-re -

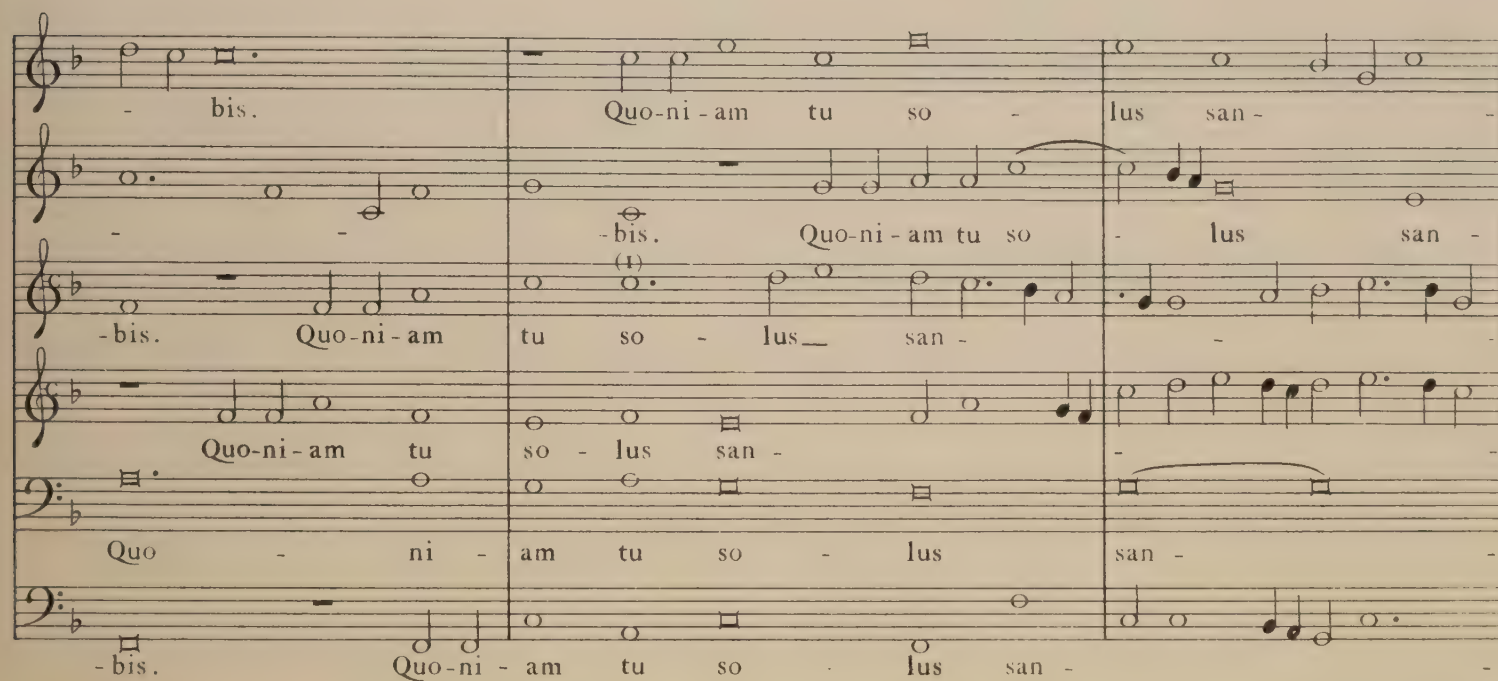
se - des ad dex - te - ram Pa - tris, mi-se-re -

se - des ad dex - te ram Pa tris, mi - e -

Qui se - des ad dex te-ram Pa - tris, mi-se-re - re



First system of musical notation, featuring six staves. The top staff is a vocal line with lyrics: - re - re - no - . The second staff is a vocal line with lyrics: - re no - . The third staff is a vocal line with lyrics: - re no - . The fourth staff is a vocal line with lyrics: - re no - . The fifth staff is a vocal line with lyrics: - re no - bis. The sixth staff is a vocal line with lyrics: - re no - bis.



Second system of musical notation, featuring six staves. The top staff is a vocal line with lyrics: - bis. Quo-ni - am tu so - lus san - . The second staff is a vocal line with lyrics: - bis. Quo-ni - am tu so - lus san - . The third staff is a vocal line with lyrics: - bis. Quo-ni - am tu so - lus san - . The fourth staff is a vocal line with lyrics: Quo-ni - am tu so - lus san - . The fifth staff is a vocal line with lyrics: Quo - ni - am tu so - lus san - . The sixth staff is a vocal line with lyrics: - bis. Quo-ni - am tu so - lus san - .



Third system of musical notation, featuring six staves. The top staff is a vocal line with lyrics: - ctus. Tu so - lus Do - mi - . The second staff is a vocal line with lyrics: - ctus. Tu so - lus Do - mi - . The third staff is a vocal line with lyrics: - ctus. Tu so - lus Do - mi - . The fourth staff is a vocal line with lyrics: - ctus. Tu so - lus Do - mi - . The fifth staff is a vocal line with lyrics: - ctus. Tu so - lus Do - mi - . The sixth staff is a vocal line with lyrics: - ctus. Tu so - lus Do - mi - .

nus.

nus.

Tu so - lus Al - tis - si -

Tu so - lus Al - tis - si -

nus.

Tu so - lus Al - tis - si -

Ie - su Chri - ste.

Ie - su Chri - ste.

mus, Ie - su Chri - ste.

mus, Ie - su Chri - ste.

Ie - su Chri - ste.

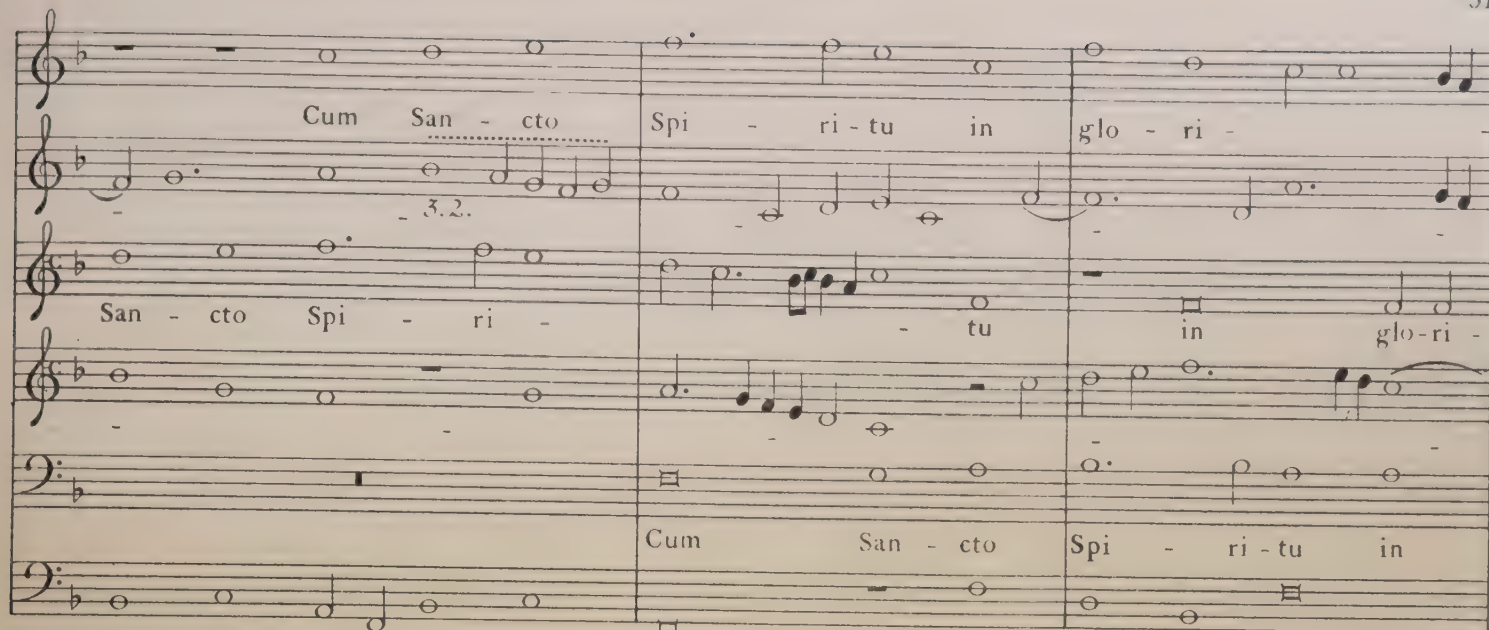
mus, Ie - su Chri - ste.

Cum San - cto Spi - ri - tu in glo - ri -

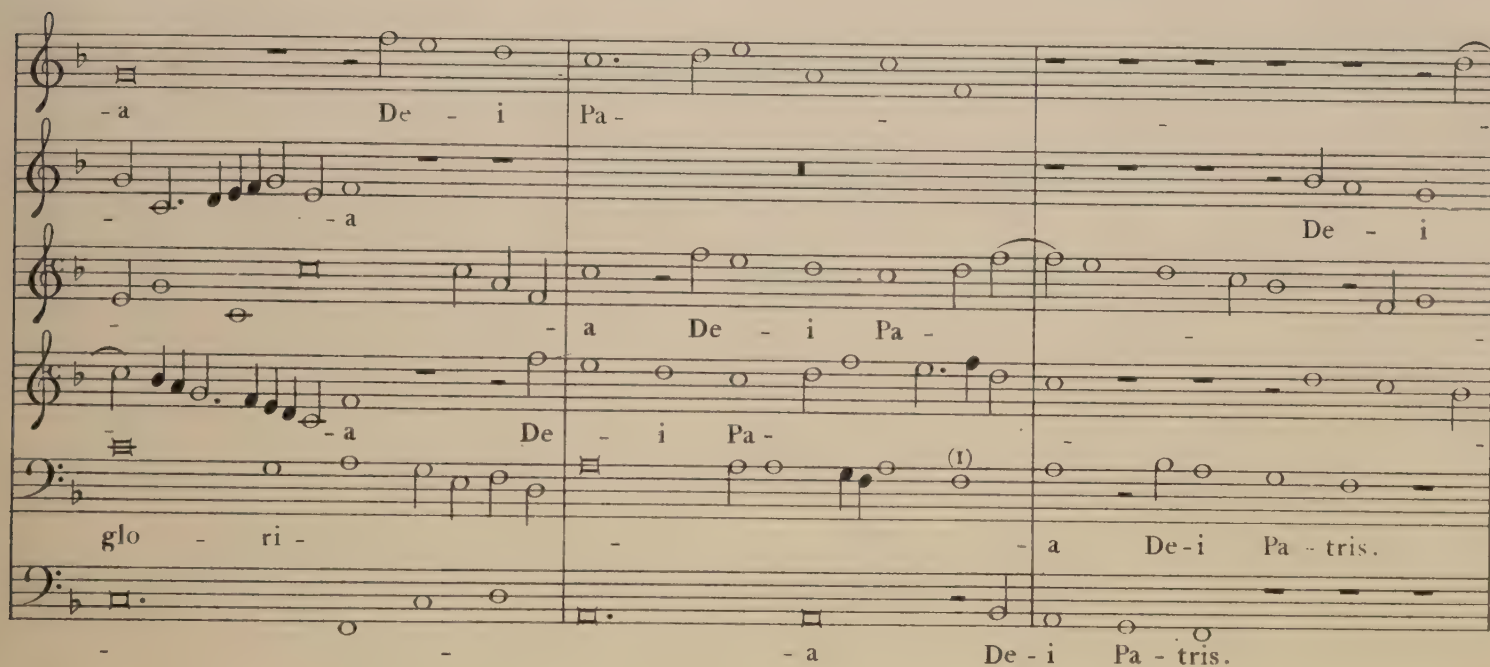
Cum

Cum San - cto Spi - ri - tu in glo - ri -

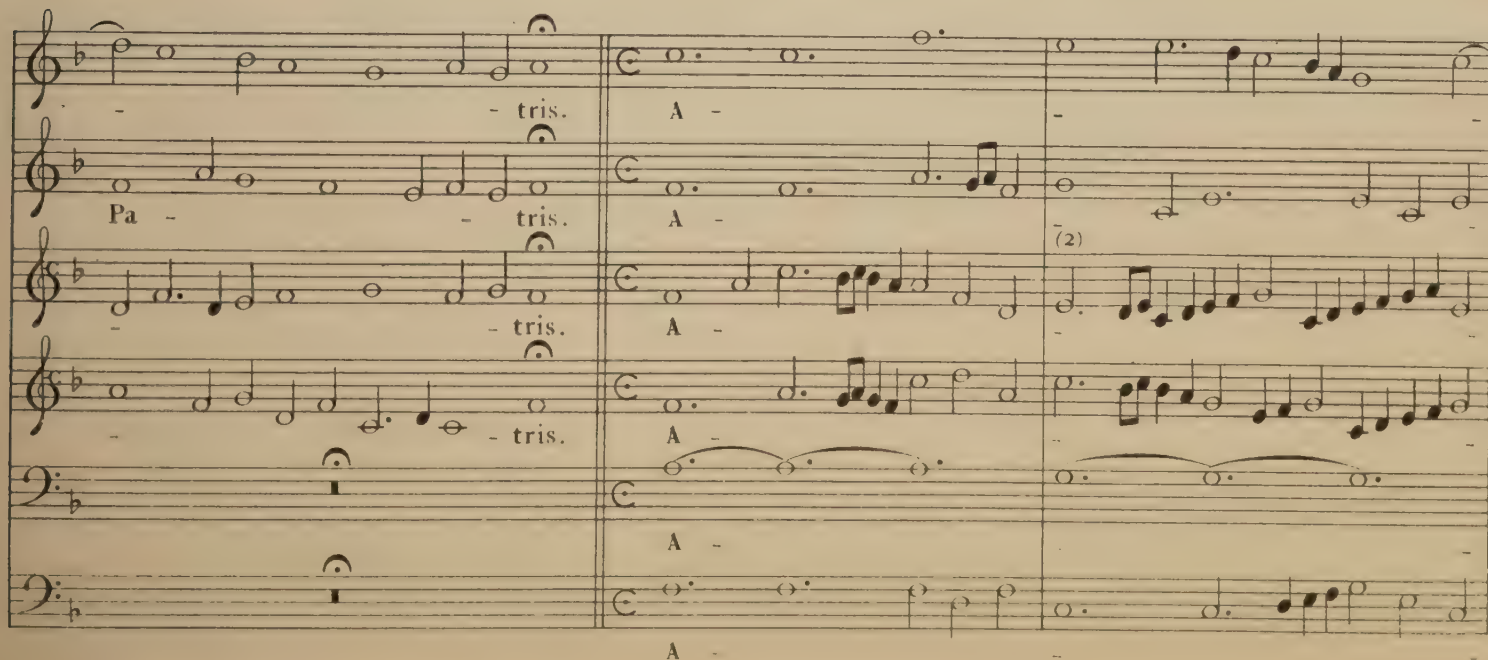
Cum San - cto Spi - ri - tu in glo - ri -



Musical score system 1, measures 1-3. The system consists of six staves. The lyrics are: Cum San - cto Spi - ri - tu in glo - ri - . The first staff has a 3.2. marking under the first measure. The music is in G major (one sharp) and 4/4 time.




Musical score system 2, measures 4-6. The system consists of six staves. The lyrics are: - a De - i Pa - , De - i Pa - , glo - ri - , - a De - i Pa - tris. The first staff has a 3.2. marking under the first measure. The music is in G major (one sharp) and 4/4 time.



Musical score system 3, measures 7-9. The system consists of six staves. The lyrics are: - tris. A - , A - , A - , A - , A - . The first staff has a 3.2. marking under the first measure. The music is in G major (one sharp) and 4/4 time.

(1) E: Bodl.e.379.

(2)  : Bodl.e.378.
G FGEF

(1)

(2)

men. —

men. —

men. —

men. —

men. —

men. —

CREDO

Pa - trem o - mni - po - ten - tem, fa - cto - rem cæ - li

- rem cæ - li et ter - ræ. Vi - si - bi - li - um o - mni -

um et in - vi - si - bi - li - um et in - vi - si - bi - li

Et in-vi - si - bi - li -

Et in u - num Do - mi - num

um.

um.

- um.

um. Et in u - num Je -

le - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum.

u - ni - ge - ni -

- sum Chri - stum, Fi - li - um De - i u - ni - ge - ni -

Ge-ni-tum, non fa

Ge-ni-tum, non fa

Ge-ni-tum, non

ro.

ctum,

ctum,

con - sub-stan - ti - a -

lem Pa -

ctum,

con - sub - stan - ti - a -

ctum, con-sub-stan - ti - a -

con - sub - stan - ti - a -

ctum, con - sub - stan - ti - a -

tri: per quem

quem o-mni-a fa - cta

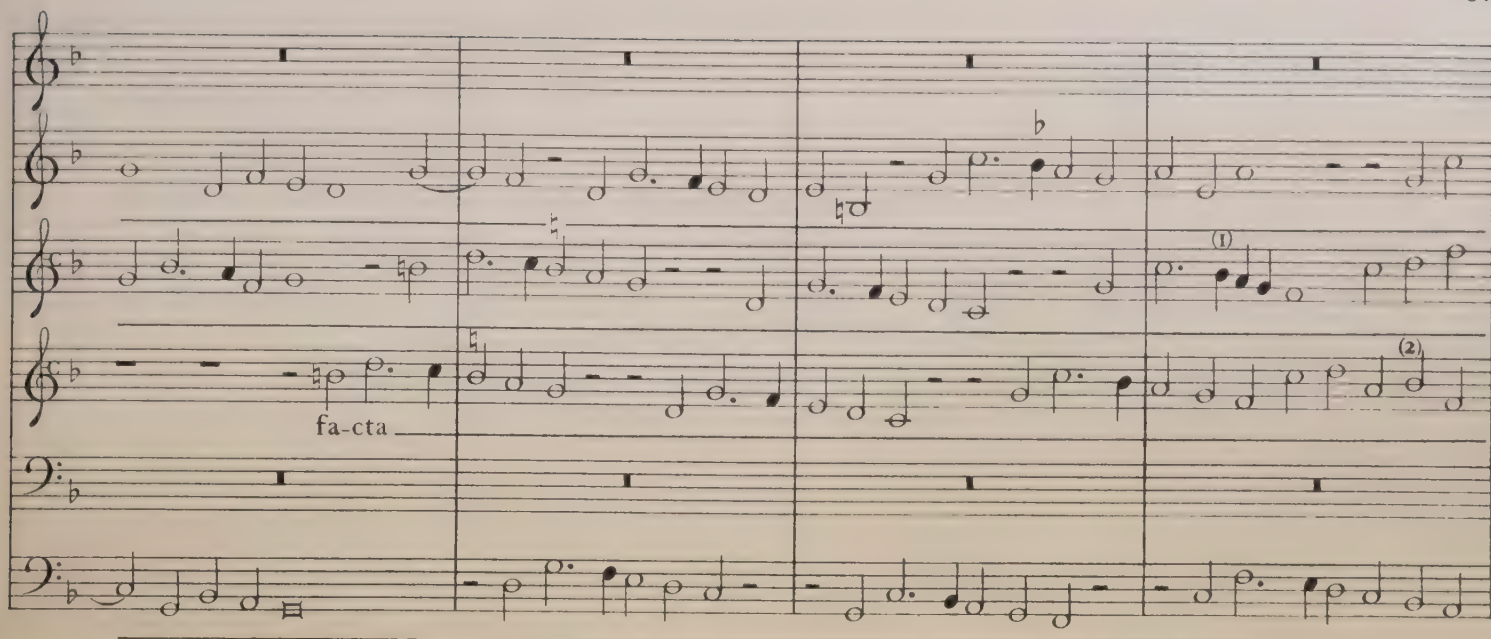
ti a - lem Pa

tri: per quem o-mni - a

Pa - tri: per quem o-mni - a

Pa - tri: per quem o-mni - a

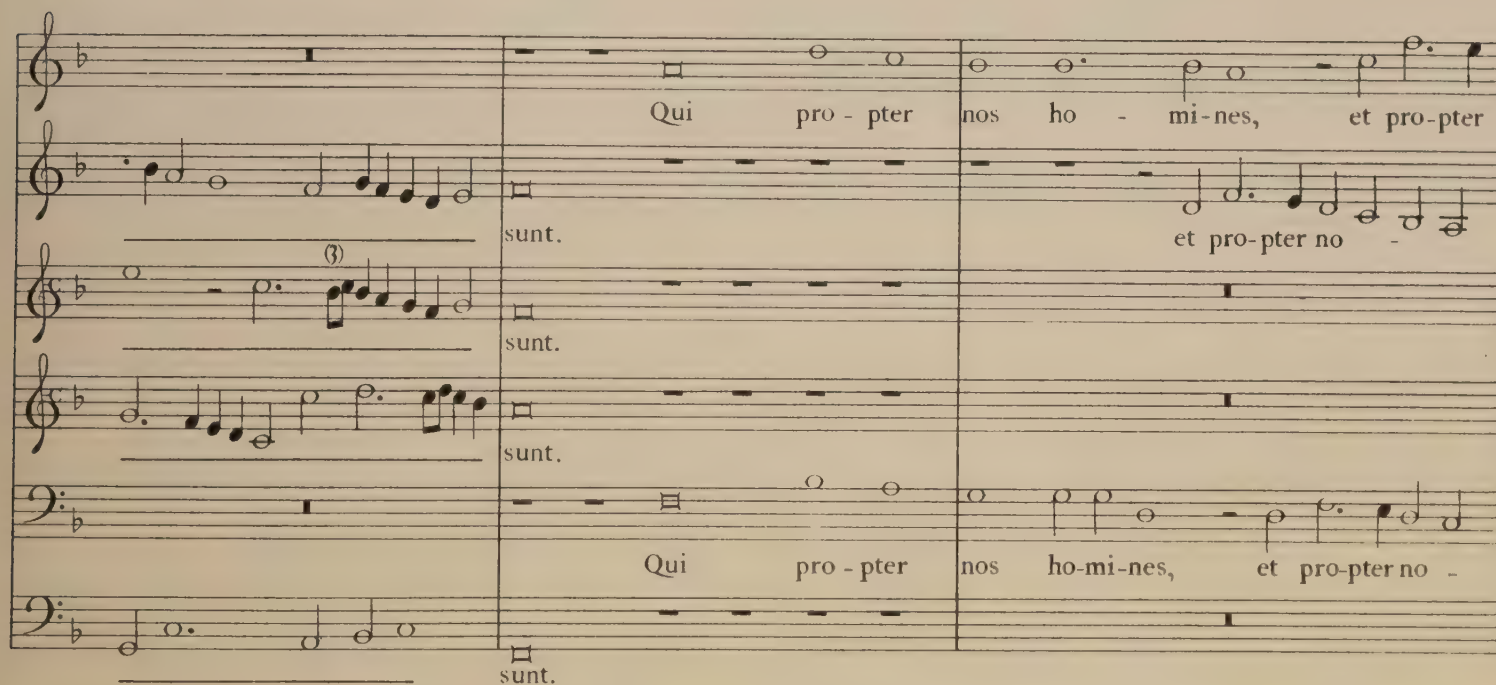
Pa - tri: per quem o-mni - a fa-cta



fa-cta

(1)

(2)



Qui pro - pter nos ho - mi-nes, et pro-pter

sunt.

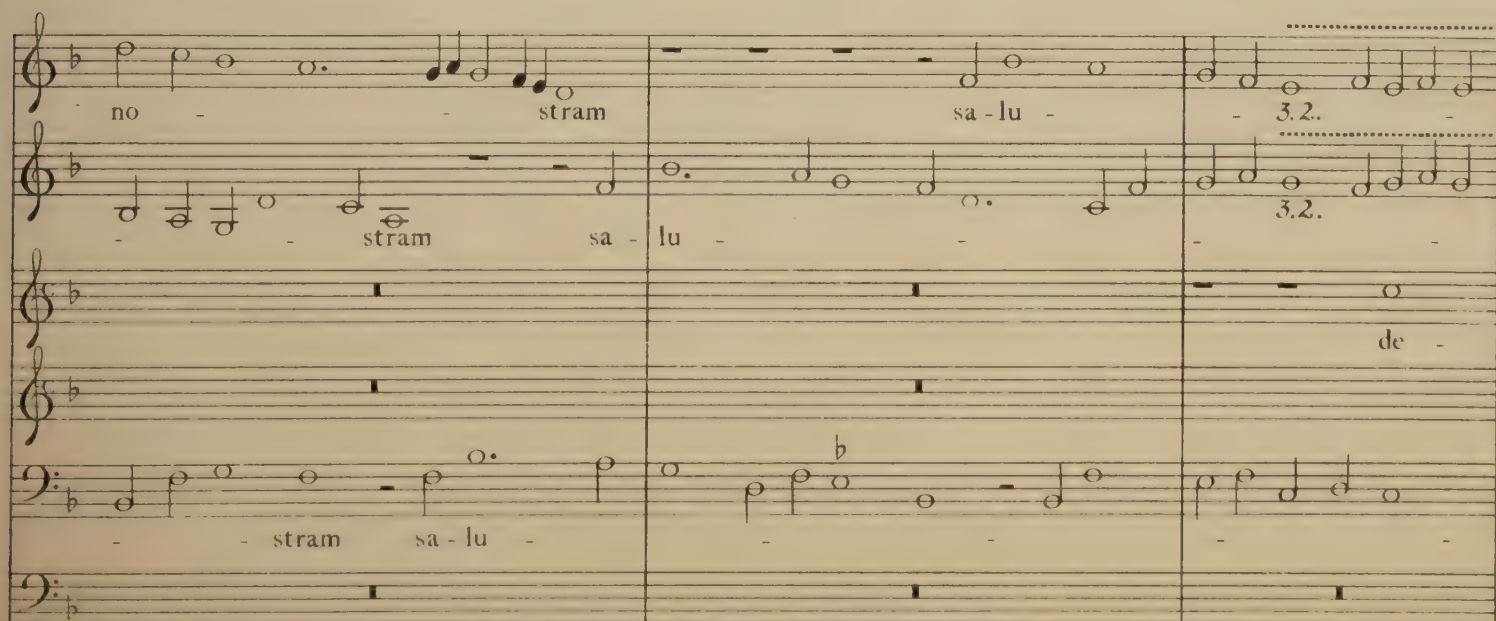
et pro-pter no

sunt.

sunt.

Qui pro - pter nos ho-mi-nes, et pro-pter no -

sunt.



no - stram sa - lu -

3.2.

3.2.

de -

stram sa - lu -

(1) add. ♯: Bodl. e. 376.

(2) add. ♭: Bodl. e. 381.

(3) add. ♭: Bodl. e. 378.

[illegible]

CONTRATENOR

Et in - car - na - tus est de Spi - ri -

SEXTUS

Et in - car - na - tus est de Spi - ri - tu San -

BASSUS

Et in - car - na - tus est de Spi - ri - tu San -

San - ctus ex Ma - ri - a Vir - gi - nis ex Ma - ri - a Vir - gi - nis

ne: et ho-mo fa-ctus, fa-ctus

gi-ne: et ho - mo fa-ctus

ex Ma-ri-a Vir-gi-ne: et ho - mo fa-ctus

Handwritten musical score for three staves in G major, 3/4 time. The score consists of four measures. The first staff has a treble clef, the second and third staves have bass clefs. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests.

3.2. (1)

est.

est.

est.

TRIPLEX

Cru - ci-fi - xus e - ti-am pro no -

MEDIUS

Cru - ci-fi - xus e - ti-am - pro no -

TENOR

Cru - ci-fi - xus e - ti-am pro no -

bis: sub Pon - ti -

bis: sub Pon - ti - o Pi - la

bis: sub Pon - ti - o Pi - la

- o Pi - la -

- to pas - sus, et se - pul -

to. pas - sus, et se - pul - tus

to pas - sus, et se - pul -

tus

- tus

est. Et

est.

Et re - sur-re - xit

Et re - sur -

est. Et re - sur -

re - sur-re - xit ter - ti - a di - e, se - cun - dum Scri-ptu -

Et re - sur-re - xit ter-ti - a

ter-ti - a di - e, se - cun - dum Scri-ptu -

- re - xit ter - ti - a di - e, se - cun - dum Scri - ptu -

- re - xit ter - ti - a di - e, se - cun -

Et re - sur - re - xit ter-ti - a di - e, se -

(1) F: Bodl. e. 377.

(2) add. b: Bodl. e. 376.

(3) oo for dd: Bodl. e. 378.

di - e se - cun - dum Scri - ptu

- dum - Scri - ptu

- cun - dum Scri - ptu

3.2. ras.

ras.

ras.

ras.

(2)

Et a - scen - dit in cæ

Et a - scen - dit in

Et a - scen - dit in cæ

Et a - scen - dit in

(1) add. b: Bodl. e. 377.

(2) add. b: Bodl. e. 376.

- lum: se - det^(t) ad dex - te - ram Pa - tris.

cæ - lum: se - det ad dex - te - ram Pa - tris.

- lum: se - det ad dex - te - ram Pa - tris.

Et

Et i - te - rum ven - tu - rus⁽²⁾ est cum glo - ri - a

Et i - te - rum ven - tu - rus est cum glo - ri - a

Et i - te - rum ven - tu - rus est cum glo - ri - a

Et i - te - rum ven - tu - rus est cum glo - ri - a

Et i - te - rum ven - tu - rus est cum glo - ri - a

Et i - te - rum ven - tu - rus est cum glo - ri - a

glo - ri - a iu - di - ca - re vi - vos et mor - tu - os,

iu - di - ca - re vi - vos et mor - tu - os,

iu - di - ca - re vi - vos et mor - tu - os,

iu - di - ca - re vi - vos et mor - tu - os,

iu - di - ca - re vi - vos et mor - tu - os,

iu - di - ca - re vi - vos et mor - tu - os,

os, cu-ius re- gni non e- rit fi-

mor - tu - os, cu - ius re - gni non

- os, cu-ius re - gni non e - rit fi -

nis.

Et vi -

Et vi - tam ven - tu -

e - rit fi - nis.

-nis.

Et vi - tam ven - tu - ri sæ-cu - li.

Et vi - tam ven - tu - ri

- tam ven - tu - ri sæ - cu-li.

- ri sæ - cu-li.

Et vi - tam ven - tu - ri sæ - cu - li.

Et vi - tam ven - tu - ri sæ - cu - li.

sæ - cu - li.

A (1)

A

A



A (2)

A

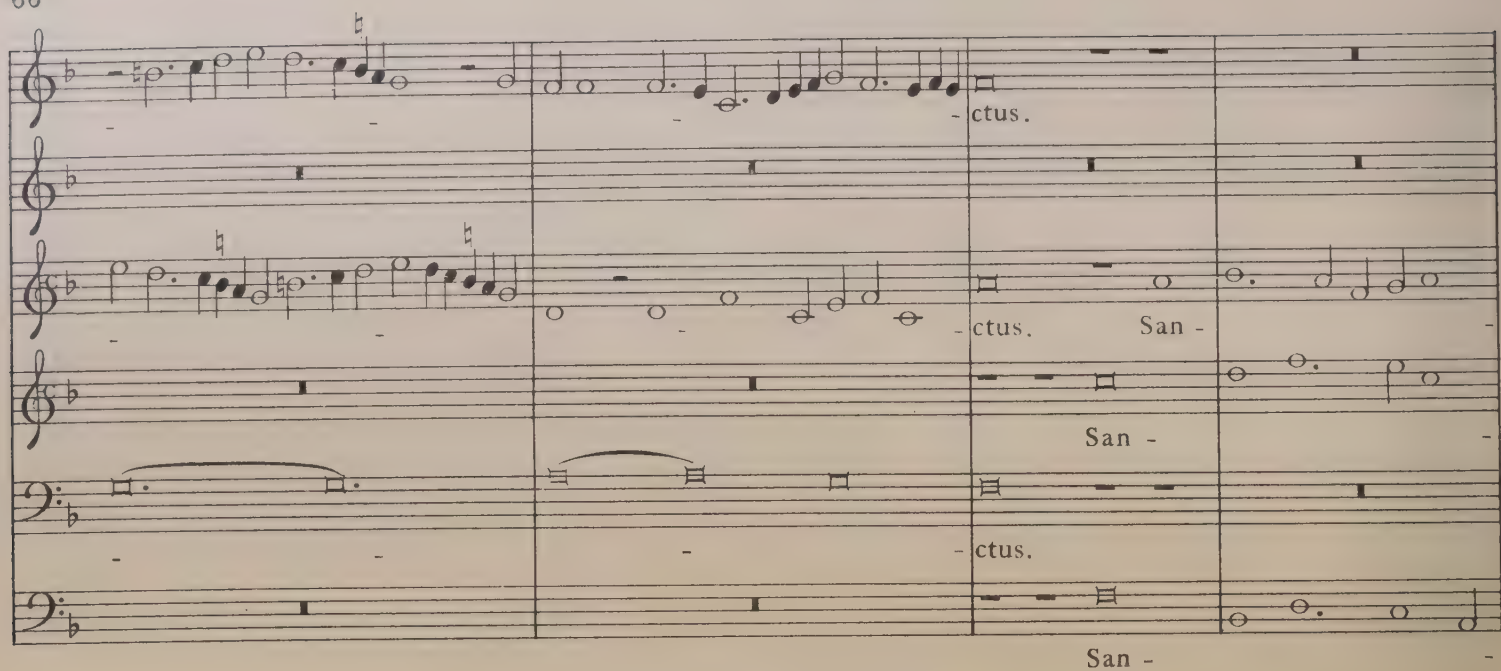
A

(3)

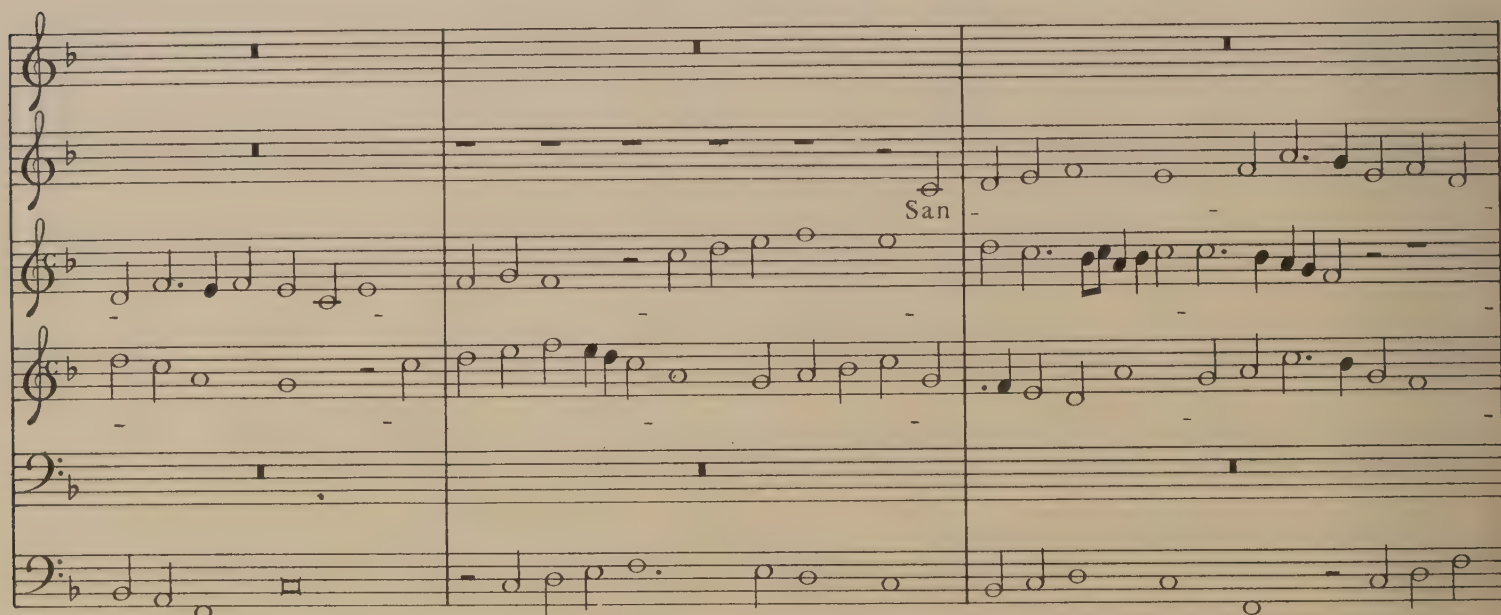
(1) \circ for \circ : Bodl.e.377.(2) $\circ\circ\circ\circ$ for $\circ\circ\circ\circ\circ\circ\circ$: Bodl.e.381.(3) \circ for \circ : Bodl.e.376.

(1)  for : Bodl.e.377.
BC

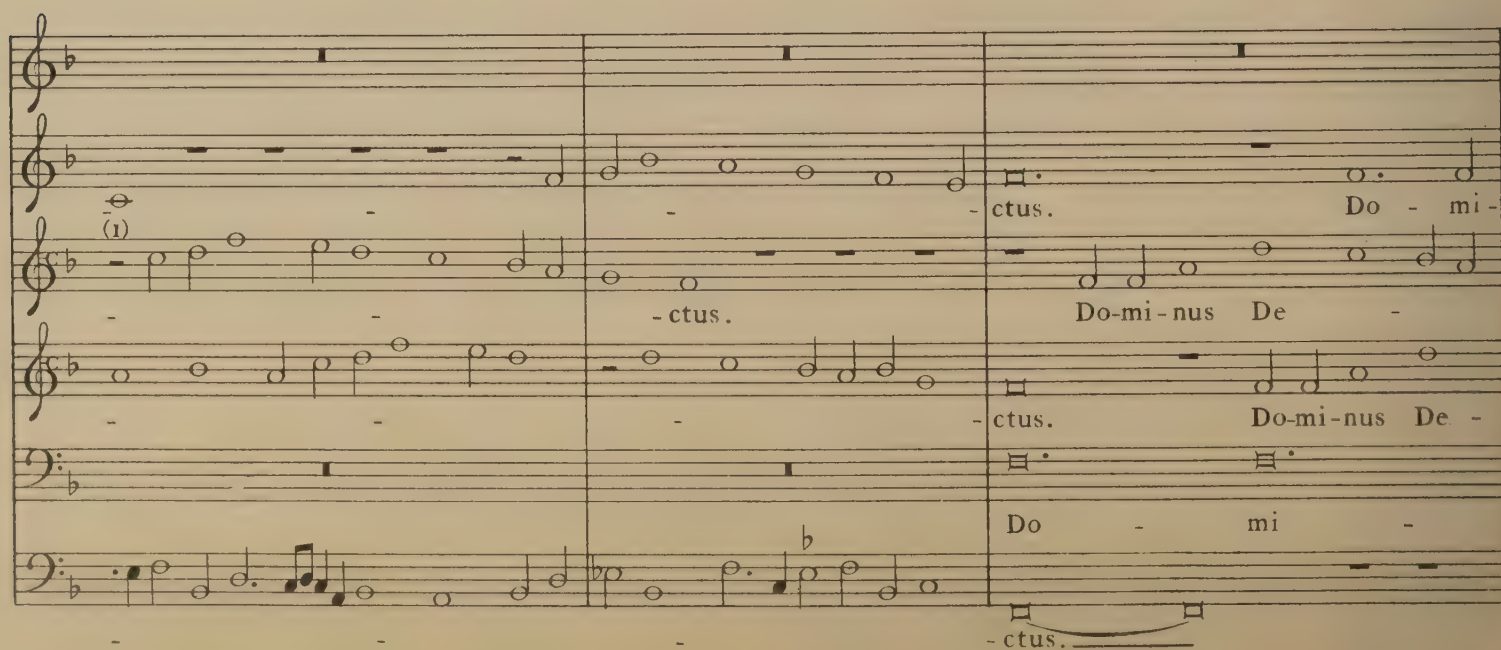
SANCTUS



First system of musical notation, featuring six staves (three treble and three bass clefs). The music is in B-flat major and 4/4 time. The lyrics are: - ctus. San - San - San -



Second system of musical notation, featuring six staves. The lyrics are: San -



Third system of musical notation, featuring six staves. The lyrics are: - ctus. Do - mi - Do-mi-nus De - Do-mi-nus De - Do - mi - ctus.

Do - mi-nus De - us Sa - ba (1)

- nus De - us Sa - ba -

us Sa - ba

- us Sa - ba

- nus De us

Do - mi-nus De - us Sa - ba

Sa - ba (2)

Sa - ba

oth.

oth.

oth.

oth.

oth.

oth.

oth.

(1) *fer.o.*: Bodl.e.377.(2) *add.b.*: Bodl.e.376.(3) *add.b.*: Bodl.e.381.

MEDIUS
Ple - ni
SEXTUS
Ple - ni sunt
BASSUS
Ple - ni sunt cæ -

sunt cæ -
cæ - (1) li et ter -
- li et ter -

- ra.
- ra.
- ra.

TRIPLEX
Glo - ri -
CONTRATENOR
Glo - ri - (2)
TENOR
Glo - ri - a tu -

- a tu - (3)
- a tu -

Ho - san - na

Ho - san - na

Ho - san - na

Ho - san - na

Ho - san - na

Ho - san - na

in ex - cel -

in ex - cel -

in ex - cel -

in ex - cel -

in ex - cel -

in ex - cel -

(1)

sis.
sis.
- sis.
sis.
sis.
sis.

MEDIUS
Be ne di -

CONTRATENOR
Be ne -

SEXTUS
Be ne di -

BASSUS
Be ne - di -

(2)

(3)

di

(1) add. h: Bodl.e.376.

(2) F: Bodl.e.377.

(3) o for oo: Bodl.e.381.

- ctus qui ve -

- ctus qui ve -

- ctus qui ve -

- ctus qui ve -

- ctus qui ve -

- ctus qui ve -

- ctus qui ve -

- ctus qui ve -

(1)

3.2.

3.2.

3.2.

(2)

3.2.

3.2.

3.2.

(1) — for — : Bodl. e. 378.(2) — for — : Bodl. e. 377.

(1)

System (1) consists of four staves. The top three staves are vocal parts with lyrics: "nit", "nit", and "nit". The bottom staff is a bass line with lyrics: "nit". The music is in G major (one sharp) and 4/4 time. The first staff has a treble clef, and the bottom staff has a bass clef. The music features a mix of eighth and sixteenth notes, with some rests.

TRIPLEX I

In no - mi -

TRIPLEX II

In no - mi -

MEDIUS

BASSUS

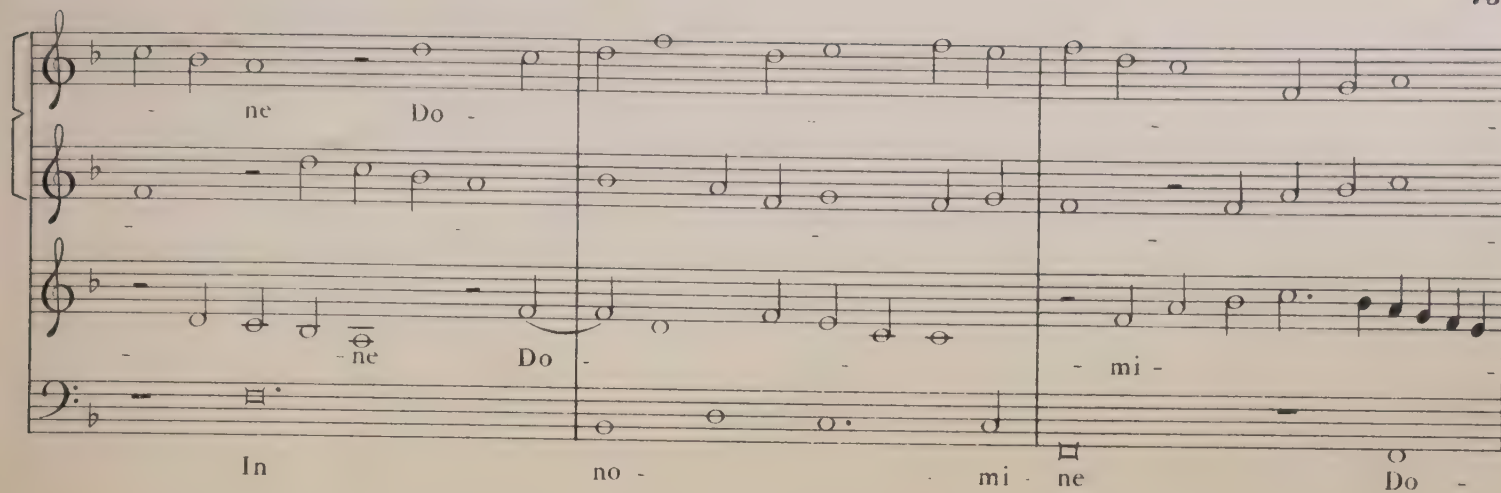
In no -

System 2 consists of four staves. The top three staves are vocal parts with lyrics: "In no - mi -", "In no - mi -", and "In no -". The bottom staff is a bass line with lyrics: "In no -". The music is in G major (one sharp) and 4/4 time. The first staff has a treble clef, and the bottom staff has a bass clef. The music features a mix of eighth and sixteenth notes, with some rests.

System 3 consists of four staves. The top three staves are vocal parts with lyrics: "ne Do", "mi-", and "mi-". The bottom staff is a bass line with lyrics: "mi-". The music is in G major (one sharp) and 4/4 time. The first staff has a treble clef, and the bottom staff has a bass clef. The music features a mix of eighth and sixteenth notes, with some rests.

(2)

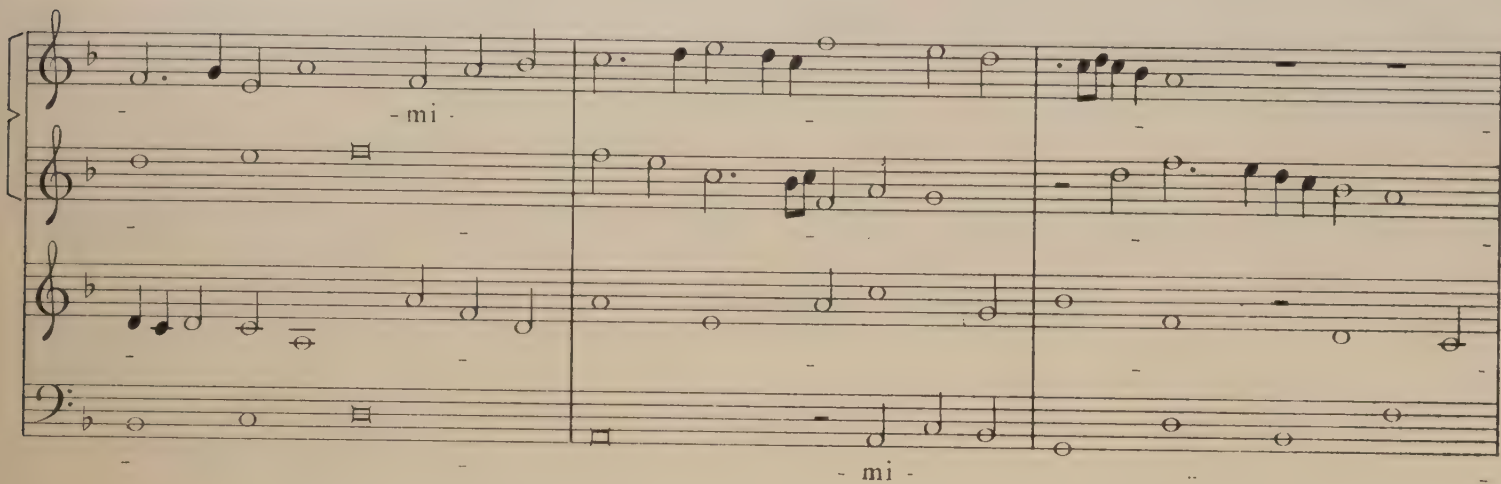
System (2) consists of four staves. The top three staves are vocal parts with lyrics: "mi", "mi", and "mi". The bottom staff is a bass line with lyrics: "mi". The music is in G major (one sharp) and 4/4 time. The first staff has a treble clef, and the bottom staff has a bass clef. The music features a mix of eighth and sixteenth notes, with some rests.



ne Do -

In no - mi - ne Do -

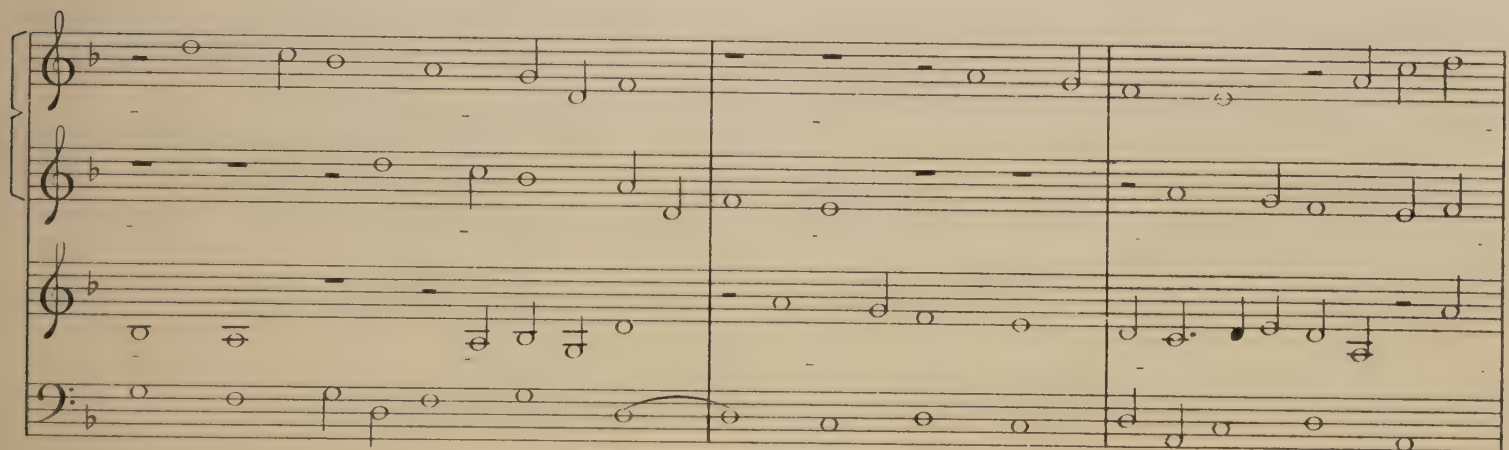
This system contains the first two measures of the musical score. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature has one flat (B-flat). The lyrics 'ne Do -' are under the first measure, and 'In no - mi - ne Do -' are under the second measure.



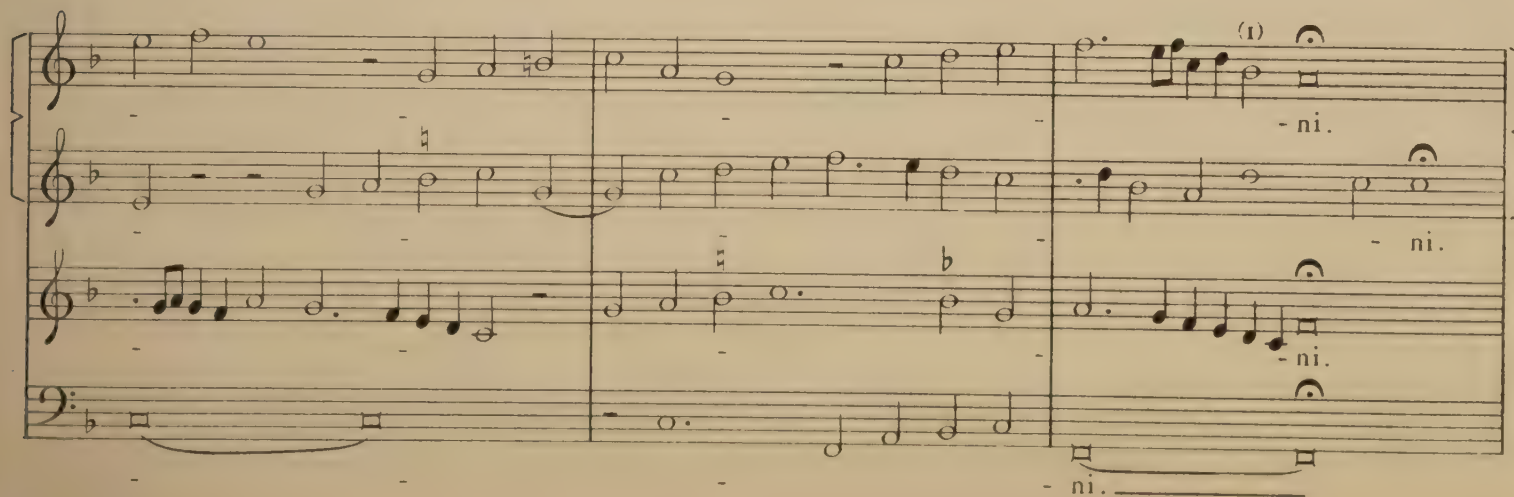
- mi -

- mi -

This system contains the next two measures. The lyrics '- mi -' appear under the first measure, and '- mi -' under the second measure. The musical notation continues with various note values and rests.



This system contains the next two measures of the score. It continues the melodic and harmonic development with four staves.



(1) - ni. - ni. - ni.

This system contains the final two measures of the score. The lyrics '(1) - ni. - ni. - ni.' are under the first measure, and '- ni.' is under the second measure. The system concludes with a final cadence.

Ho - san

Ho - san

Ho - san

Ho - san

Ho -

Ho - san

na in ex -

na in ex -

na in ex - cel -

na in ex - cel -

na in ex - cel -

na in ex - cel -

(I)

The first system of musical notation consists of six staves. The top four staves are in treble clef with a key signature of one flat (B-flat). The bottom two staves are in bass clef with a key signature of one flat. The notation includes various note values, rests, and bar lines. A first ending bracket labeled (1) is present in the third measure of the third staff.

The second system of musical notation consists of six staves. The top four staves are in treble clef with a key signature of one flat. The bottom two staves are in bass clef with a key signature of one flat. The notation includes various note values, rests, and bar lines. The word "cel-" appears as a vocal or instrumental cue in the third measure of the second and fourth staves.

The third system of musical notation consists of six staves. The top four staves are in treble clef with a key signature of one flat. The bottom two staves are in bass clef with a key signature of one flat. The notation includes various note values, rests, and bar lines.

sis.

sis.

sis.

sis.

sis.

sis.

AGNUS DEI

A

gnus De

gnus De

gnus De

gnus De

gnus De

A gnus

i,

Qui tol - lis pec - ca -

i,

Qui tol - lis pec -

i,

De

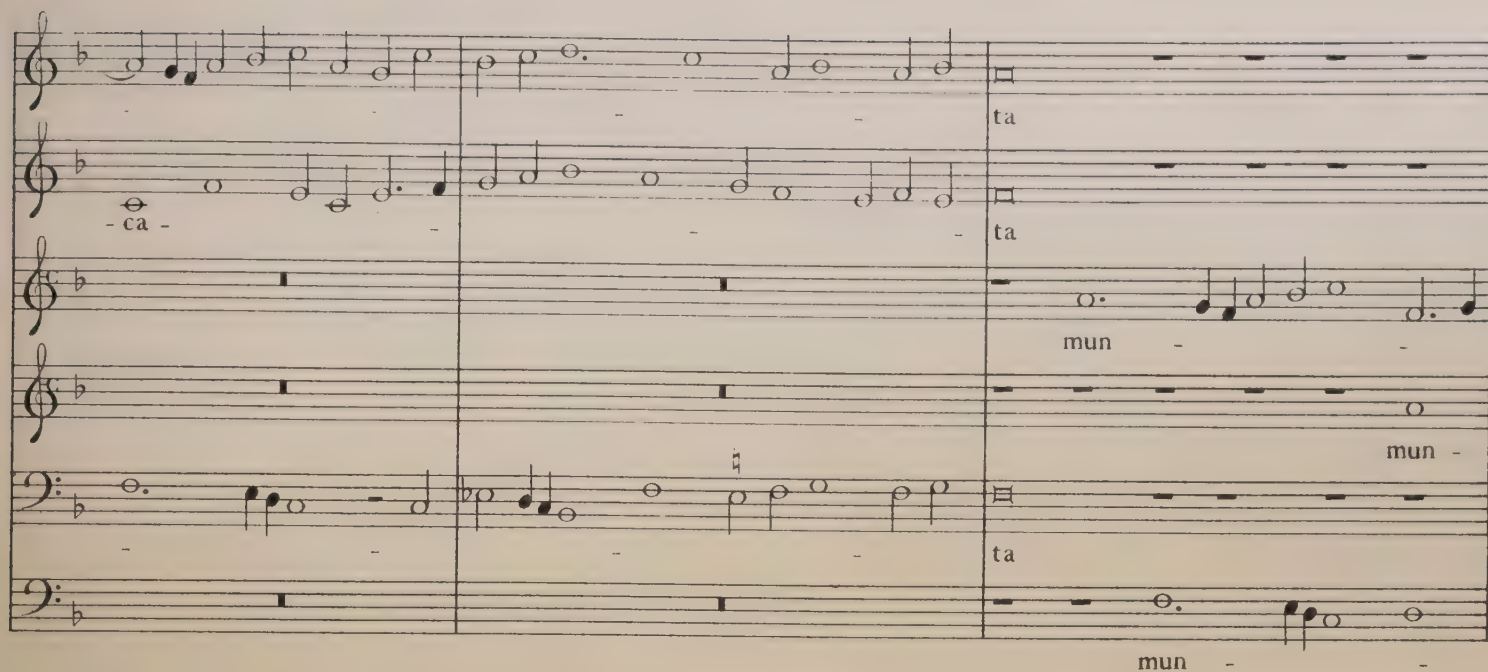
i,

A gnus De

Qui tol - lis pec - ca -

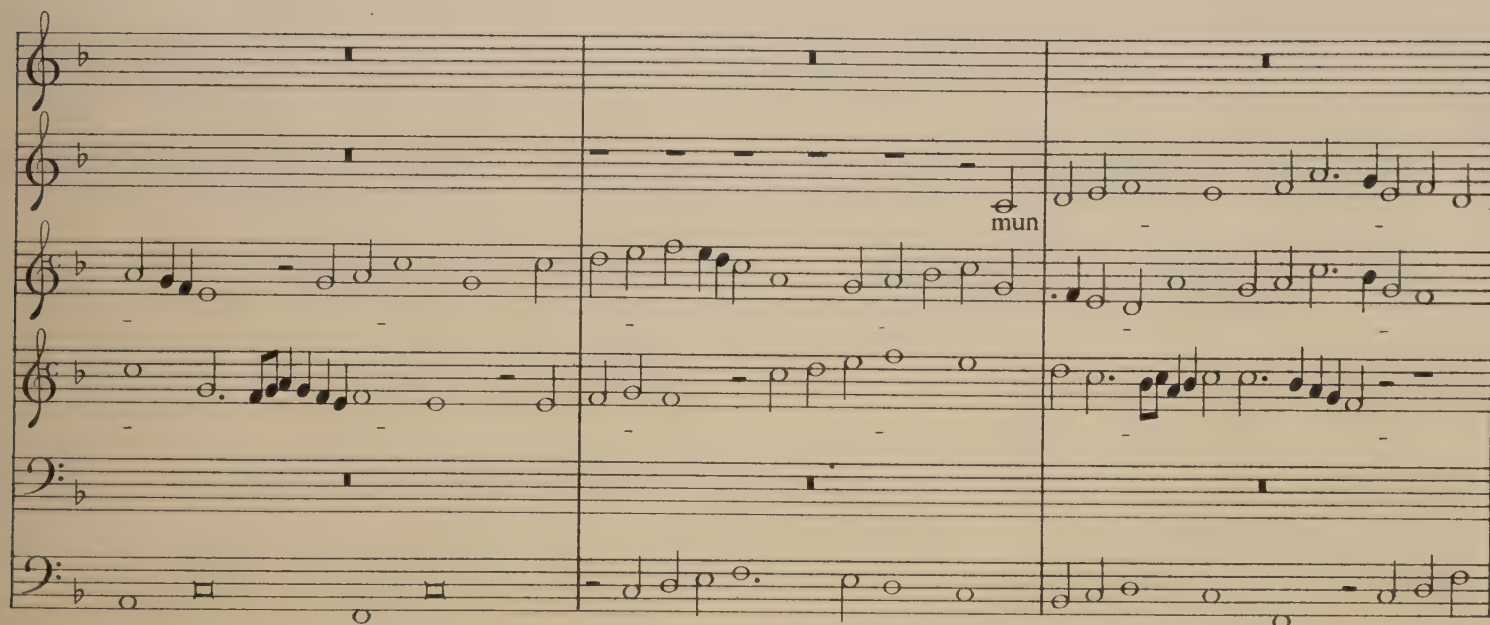
De

i,



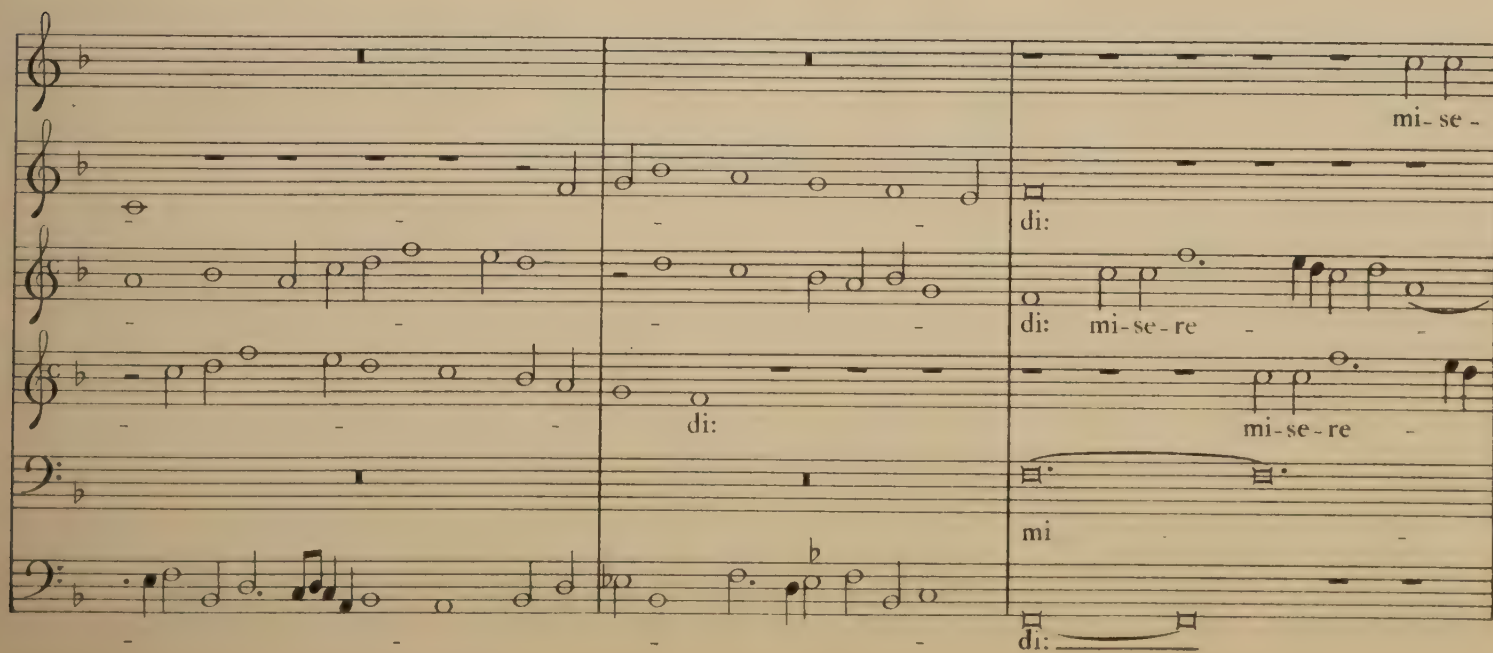
First system of a musical score. It consists of six staves. The top two staves are vocal parts with lyrics. The bottom four staves are instrumental accompaniment. The key signature has one flat (B-flat). The first measure of the vocal parts contains the lyrics "ca -" and "ta". The second measure contains "ta" and "mun". The third measure contains "mun" and "mun". The fourth measure contains "ta" and "mun".

ca - ta
ta mun
mun mun
ta mun



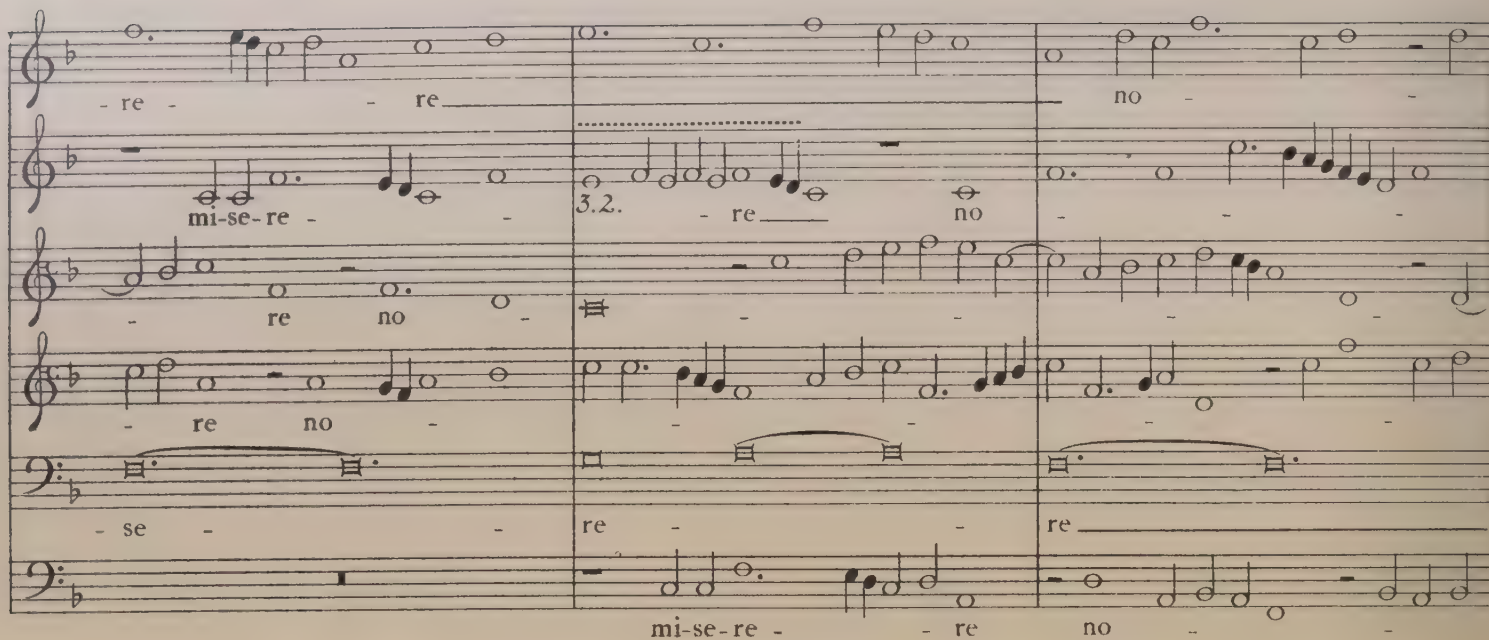
Second system of the musical score. It consists of six staves. The top two staves are vocal parts. The bottom four staves are instrumental accompaniment. The key signature has one flat (B-flat). The first measure of the vocal parts contains the lyrics "mun". The second measure contains "mun". The third measure contains "mun". The fourth measure contains "mun".

mun
mun
mun
mun



Third system of the musical score. It consists of six staves. The top two staves are vocal parts. The bottom four staves are instrumental accompaniment. The key signature has one flat (B-flat). The first measure of the vocal parts contains the lyrics "mi-se". The second measure contains "di:". The third measure contains "di: mi-se-re". The fourth measure contains "mi-se-re".

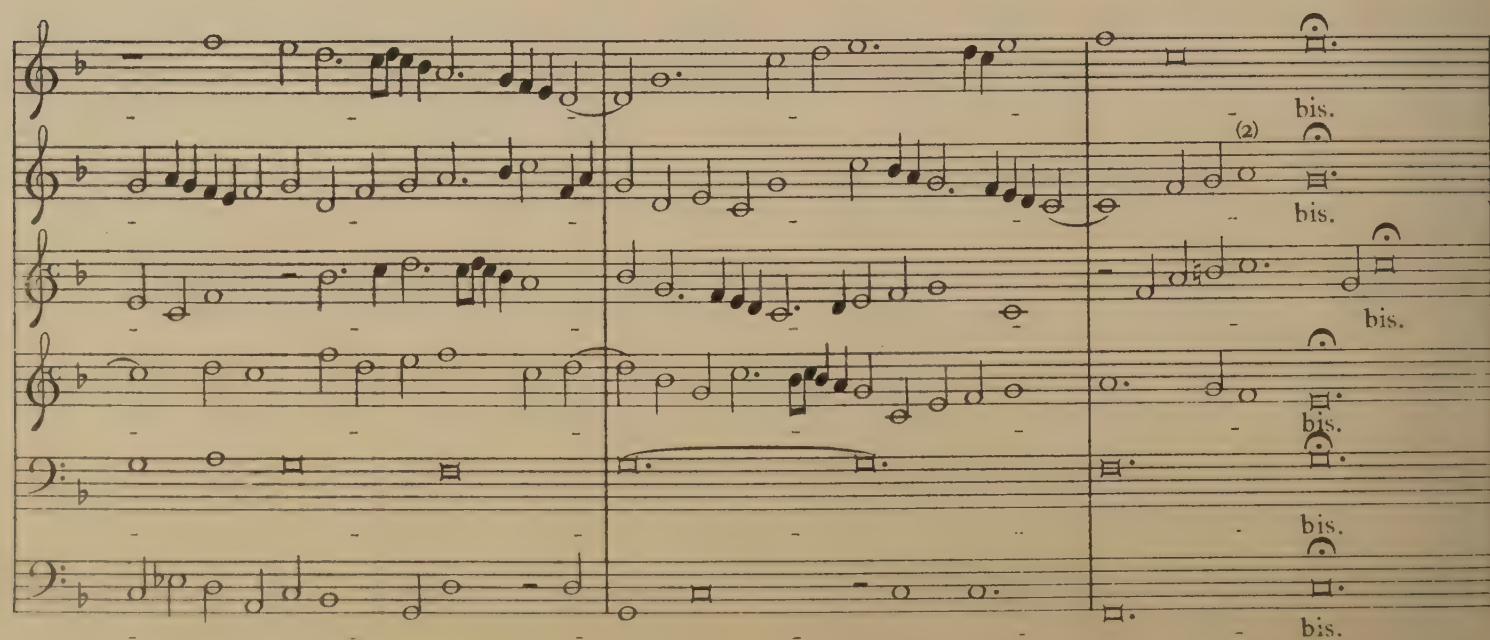
mi-se -
di:
di: mi-se-re
mi-se-re
mi
di:



First system of musical notation, featuring six staves. The top staff has lyrics: "re - re - no". The second staff has lyrics: "mi-se-re - re no". The third staff has lyrics: "re no". The fourth staff has lyrics: "re no". The fifth staff has lyrics: "se - re re". The sixth staff has lyrics: "mi-se-re - re no". The notation includes various musical symbols such as notes, rests, and accidentals.



Second system of musical notation, featuring six staves. The notation includes various musical symbols such as notes, rests, and accidentals. The word "no" appears as a lyric on the fifth staff.



Third system of musical notation, featuring six staves. The notation includes various musical symbols such as notes, rests, and accidentals. The word "bis." appears multiple times as a lyric on the fifth, sixth, and seventh staves.

MEDIUS

A CONTRATENOR

A

gnus De

gnus De

3.2.

TRIPLEX

Qui tol

lis pec - ca

lis pec - ca

ta mun

ta mun

(3)

BASSUS

Qui tol

lis pec - ca

lis pec - ca

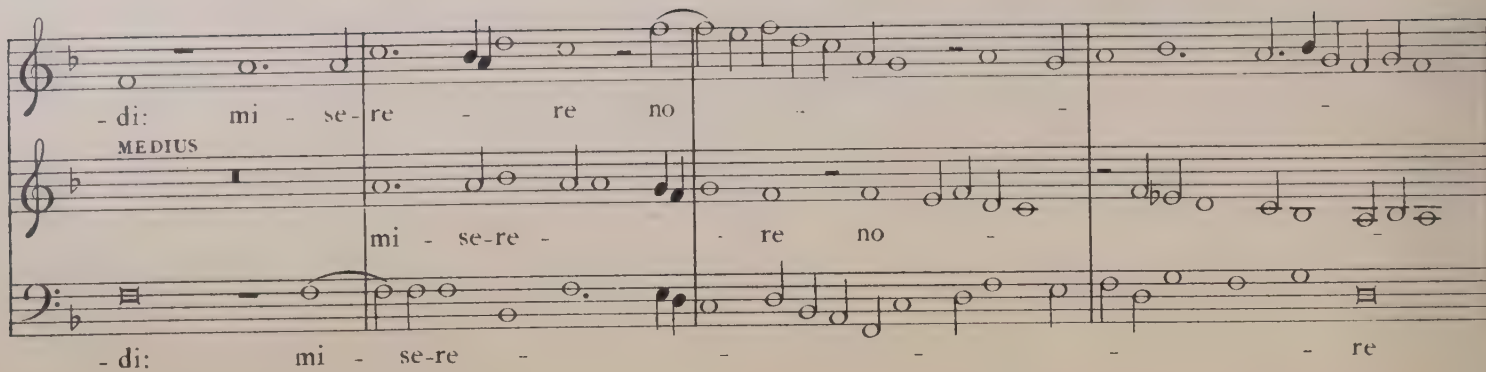
ta mun

ta mun

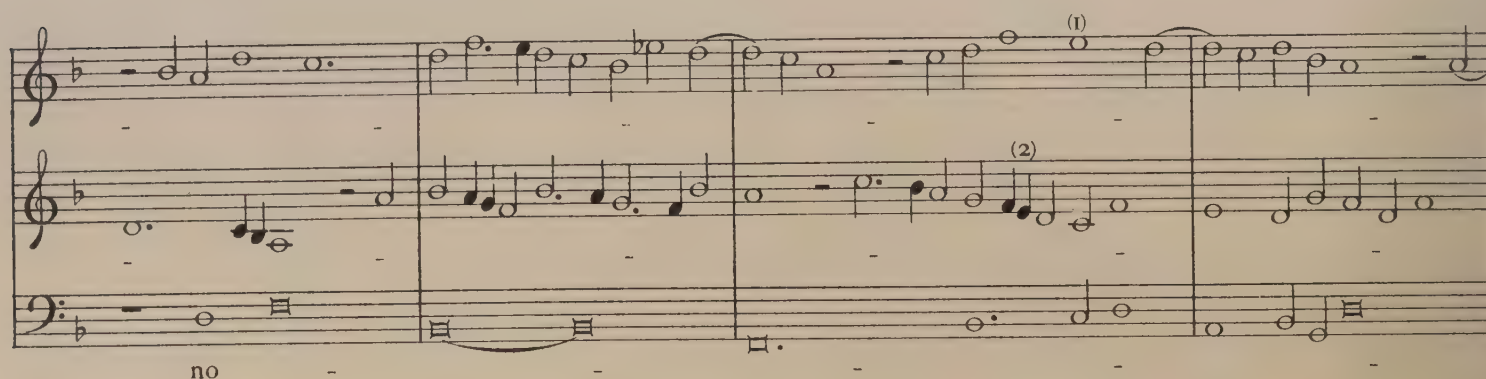
(1) add. b: Bodl.e.377.

(2) add. b: Bodl.e.378.

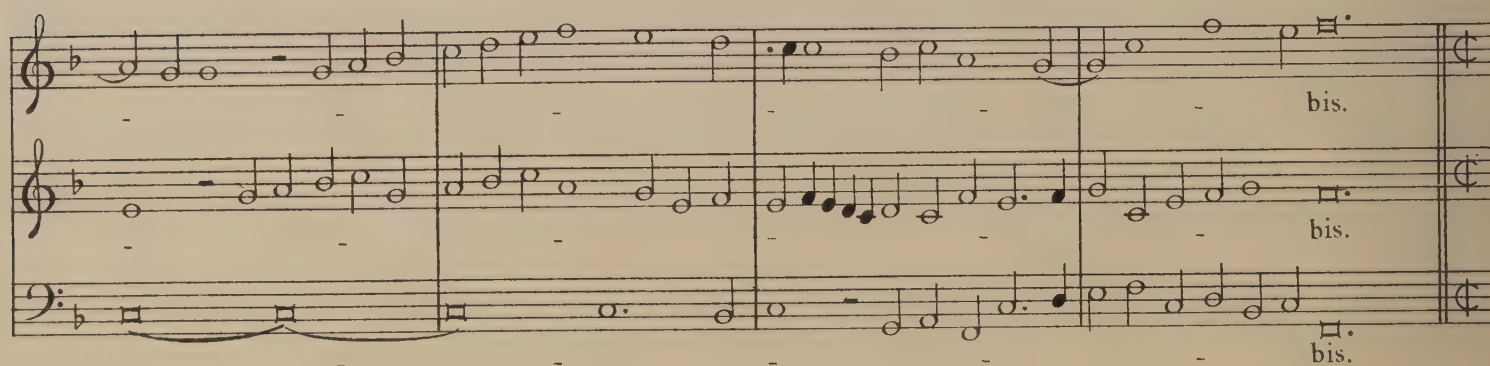
(3) add. h: Bodl.e.376.



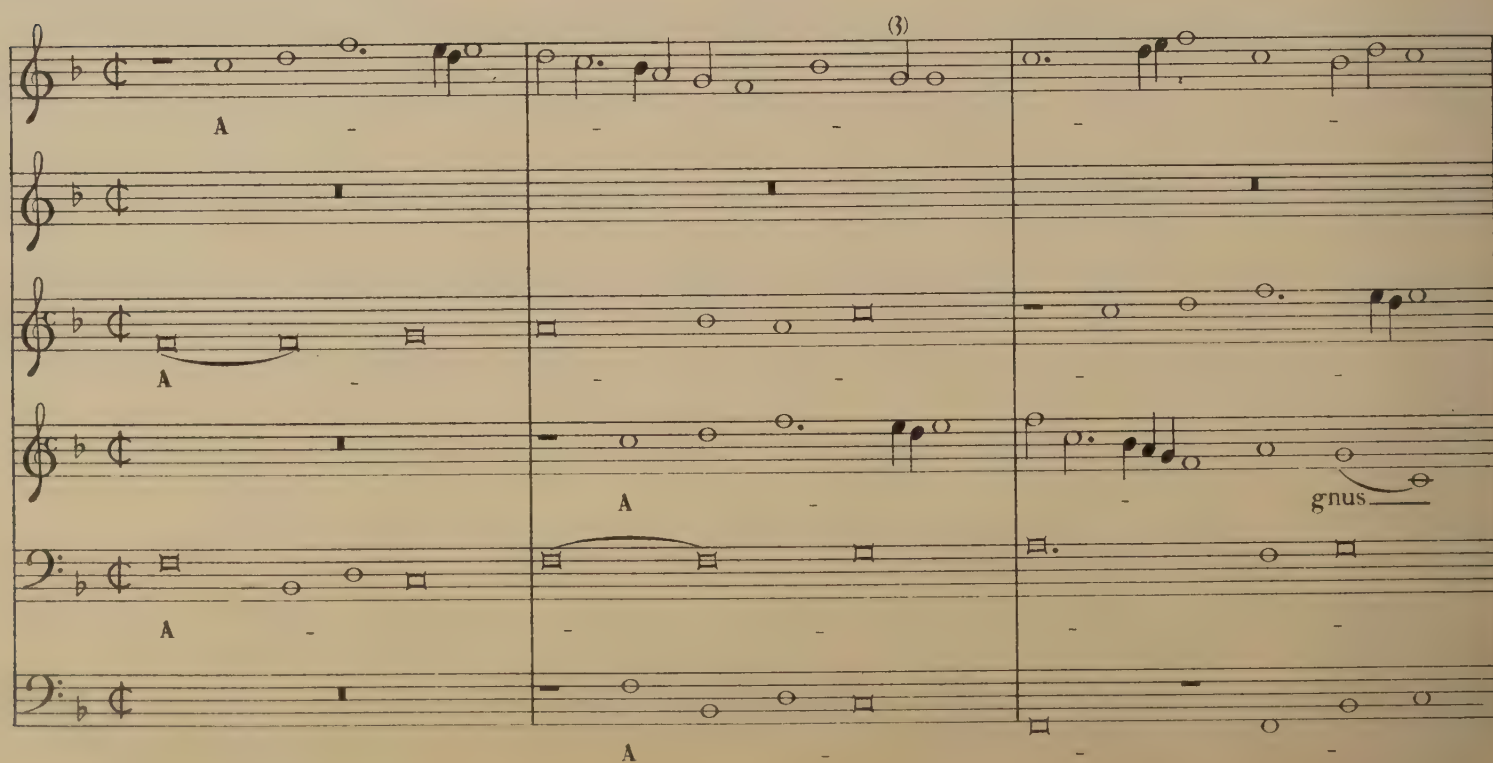
First system of the musical score. It consists of three staves: a vocal line (treble clef), a piano line (treble clef) labeled "MEDIUS", and a bass line (bass clef). The lyrics are: "di: mi - se-re - re no". The music is in a key with one flat (B-flat) and common time.



Second system of the musical score. It continues the vocal, piano, and bass lines. The lyrics are: "mi - se-re - re no". There are first and second endings marked with (1) and (2) above the vocal staff. The piano part has some chords marked with 'x'.



Third system of the musical score. It continues the vocal, piano, and bass lines. The lyrics are: "bis." on the vocal staff, "bis." on the piano staff, and "bis." on the bass staff. The system ends with a double bar line.

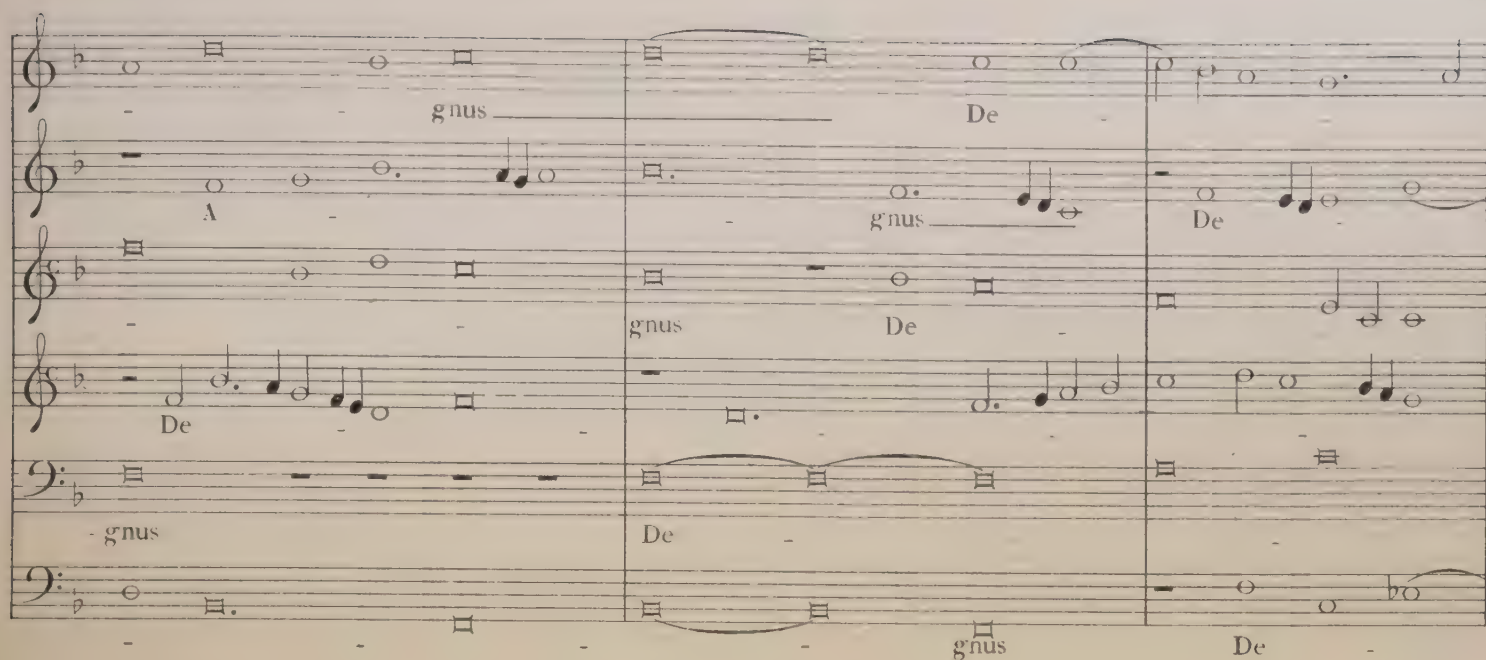


Fourth system of the musical score. It continues the vocal, piano, and bass lines. The lyrics are: "A" on the vocal staff, "A" on the piano staff, and "A" on the bass staff. There is a third ending marked with (3) above the vocal staff. The piano part has some chords marked with 'x'. The system ends with a double bar line.

(1) add. h: Bodl. e. 376.

(2) add. h: Bodl. e. 377.

(3) A A: Bodl. e. 376.



gnus De

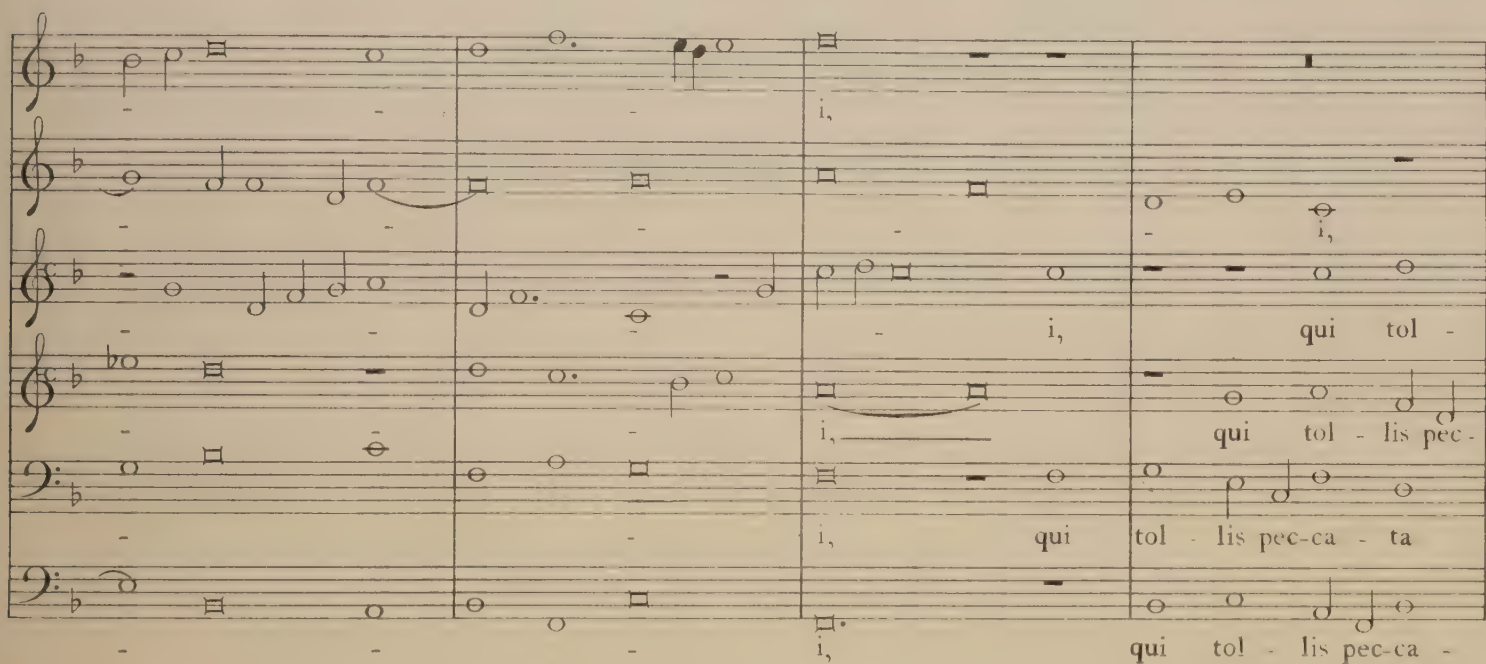
A gnus De

gnus De

De

gnus De

gnus De



i,

i,

i,

qui tol -

qui tol - lis pec -

i, qui tol - lis pec-ca - ta

i, qui tol - lis pec-ca -



qui tol - lis pec-ca - ta mun

qui tol - lis pec-ca - ta mun

(1) - lis pec-ca - ta mun

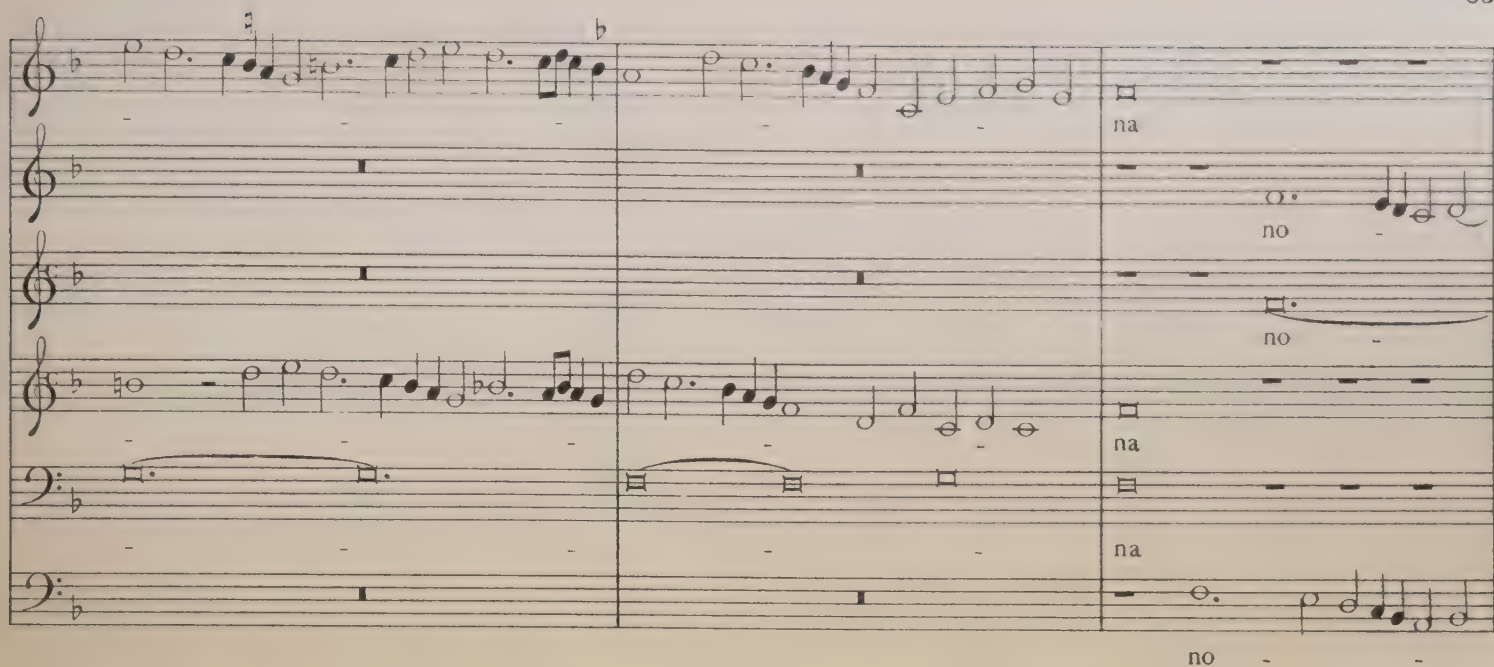
- ca - ta

- ta

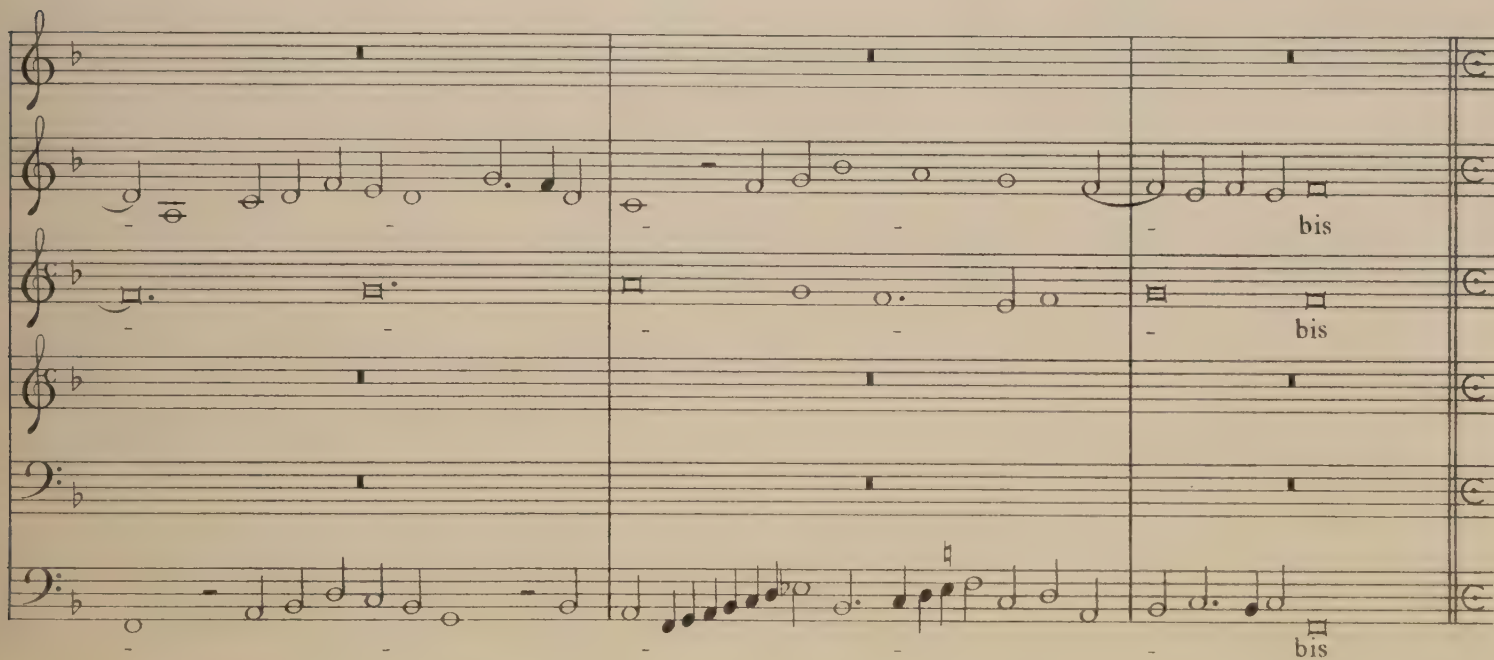
First system of musical notation. It consists of six staves. The top three staves are vocal parts with lyrics: "- di," on the first staff, "- di," on the second staff, and "- di," on the third staff. The fourth staff is a vocal part with the lyric "mun" and a first ending bracket labeled (1). The fifth staff is a vocal part with the lyric "mun" and a second ending bracket labeled (2). The sixth staff is a bass line with the lyric "mun".

Second system of musical notation. It consists of six staves. The top three staves are vocal parts with the lyric "mun". The fourth staff is a vocal part with the lyric "mun". The fifth staff is a vocal part with the lyric "mun". The sixth staff is a bass line with the lyric "mun".

Third system of musical notation. It consists of six staves. The top three staves are vocal parts with the lyrics "di:", "di:", and "di:". The fourth staff is a vocal part with the lyric "Do". The fifth staff is a vocal part with the lyric "Do". The sixth staff is a bass line with the lyric "Do".



First system of musical notation, featuring six staves. The top staff contains vocal lines with lyrics "na" and "no". The bottom staff contains a bass line with lyrics "na" and "no". The system is divided into three measures by vertical bar lines.



Second system of musical notation, featuring six staves. The top staff contains vocal lines with lyrics "bis". The bottom staff contains a bass line with lyrics "bis". The system is divided into three measures by vertical bar lines.



Third system of musical notation, featuring six staves. The top staff contains vocal lines with lyrics "Pa". The bottom staff contains a bass line with lyrics "Pa". The system is divided into three measures by vertical bar lines. A small number (1) is visible in the bottom staff of the second measure.

First system of musical notation, measures 1-4. The system consists of six staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The notation includes various note values, rests, and accidentals. A circled '1' is above the final measure of the top staff.

Second system of musical notation, measures 5-8. The system consists of six staves. The notation continues from the first system. A circled '2' is above the third measure of the third staff.

Third system of musical notation, measures 9-12. The system consists of six staves. The notation continues from the second system. A circled '3' is above the third measure of the third staff, and a circled '4' is above the first measure of the fourth staff. The system ends with a double bar line and the word 'cem.' written below the staves.

GAUDE VIRGO

TRIPLEX

MEDIUS

CONTRATENOR

Gau - de Vir - go, Ma - ter Chri

Gau - de Vir - go, Ma - ter Chri

- sti, Quæ per au - rem con - ce-pi -

- sti, Quæ per au - rem con - ce-pi -

(3) sti Ga-bri-e-lis nun-ti

sti Ga-bri-e-lis nun-ti

e - lis nun-ti

Musical score for Tenor and Bass parts, measures 1-3. The Tenor part (labeled TENOR) and Bass part (labeled BASSUS) are in G major (one flat). The Tenor part has a treble clef and the Bass part has a bass clef. The lyrics are: Gau - de, qui a De-o ple -

Musical score for Contratenor part (labeled CONTRATENOR), measures 1-3. The Contratenor part is in G major (one flat). The lyrics are: na

Musical score for Tenor and Bass parts, measures 4-6. The lyrics are: Pe - pe-ri-sti si-ne pœ - na Pe - pe-ri-sti si-ne pœ - na Pe - pe-ri-sti si - ne pœ -

Musical score for Tenor and Bass parts, measures 7-9. The lyrics are: - na Cum pu-do - ris li - li - na Cum pu-do - ris li - li - na Cum pu - do - ris li - li -

(1) add. b: Bodl. c. 4

(2) ♯ for ♮: Pet. 41.

(3) E: Bodl. c. 3.

Na - ti, Quem do - le - bas mor - tem pa -

- a - tu - i Na - ti, Quem do - le - bas

tu - i Na - ti, Quem do - le - bas mor - tem

tu - i Na - ti, Quem do - le - bas mor -

- i Na - ti, Quem do - le - bas mor - tem

(4) (5) (6) (7)
 mor - tem pa - ti, Ful - get re - sur - re - xi
 pa - ti, Ful - get re - sur -
 tem pa - ti, Ful - get re - sur - re -
 pa - ti, Ful - get re - sur - re - xi

104. : Po. 1, 2.

(2) 10. 11.

(300: Part. 32.

(4) ϕ for ϕd : Bodl. e. 2.

(5) = o: Boll c.2, B. M. Harl.1709.

'6) doo feroo: Bedl. 2.
n. 6

(7) (C: Bodl. c. 1)

Ful-get re - sur - re - xi -

(1)

(2)

(3)

Gau - de, Chri - sto a - scen -

(4)

(5)

MEDIUS

- scen-den - te Et in cæ - lo te vi - den -

- den - te Et in cæ - lo te vi - den - te, Mo -

Mo-tu fer - tur pro - pri -

- te, Mo-tu fer - tur pro - pri -

- tu fer - tur pro - pri -

(1) q: om. Pet. 41.

(2) q: om. Bodl. e. 3.

(3) q: om. Bodl. e. 5.

(4) #: om. Pet. 41.

(5) add. #: Pet. 31.

First system of musical notation, featuring three staves (treble, alto, and bass clefs) with various notes and rests.

Second system of musical notation, continuing the piece with three staves and various musical notations.

TRIPLEX

Third system of musical notation, labeled "TRIPLEX". It includes lyrics: "Gau - de quod post i - psum scan -".

CONTRATENOR

Fourth system of musical notation, labeled "CONTRATENOR". It includes lyrics: "Gau - de quod post i - psum scan - dis,".

Fifth system of musical notation, including lyrics: "dis, Et est ho - nor ti - bi gran dis".

Sixth system of musical notation, including lyrics: "Et est ho - nor ti - bi gran dis In".

(1) $\text{♩} = \text{♩}$ for $\text{♩} = \text{♩}$: B. M. Add. 34191.
F ED

(2) E: Bodl. e. 5.

(3) add. b: Bodl. e. 5.

In cæ - li pa - la - ti -

cæ - li pa - la - ti -

BASSUS

In cæ - li pa - la - ti -

U - bi fru -

U - bi fru - ctus

U - bi fru -

U - bi fru -

U - bi

ctu - ven - tris tu

ven - tris tu

ctu - ven - tris tu

ctu - ven - tris tu

fru - ctus ven - tris tu

Per te de - tur no - bis fru -

Per te de - tur no - bis fru

Per te de - tur no - bis fru

Per te de - tur no - bis fru

Per te de - tur no - bis fru

In per - en - ni gau - di

In per - en - ni gau - di

In per - en - ni gau - di

In per - en - ni gau - di

In per - en - ni gau - di

di - per - en - ni gau - di

di - per - en - ni gau - di

di - per - en - ni gau - di

di - per - en - ni gau - di

di - per - en - ni gau - di

(1) h : om. Bodl. e. 2, Pet. 31.(2) dd for o : B. M. Harl. 1709.(3) h : om. B. M. Add. 34191.(4) dd for o : B. M. Add. 34191.

(5) B: Bodl. e. 3.

O Ma-ri-a Vir-go, Ma-ter Re-dem-pto-ris no-

O Ma-ri-a Vir-go, Ma-ter Re-dem-pto-ris

-o.

O Ma-ri-a Vir-go Ma-ter -stri,

no -stri,

O Ma-ri-a Vir-go, Ma-ter

O Ma-ri-a Vir-go, Ma-ter Re-

Re-dem-pto-ris no -stri,

O Ma-ri-a, Vir-go no-

O Ma-ri-a, Vir-go,

Redem-pto-ris no -stri,

-dem-pto-ris no -stri,

O Ma-ri-a,

O Ma-ri - a, Vir - go no - bi - lis - si - ma,

- ma, O Ma - ri - a, Vir - go no - bi - lis - si - ma,
O Ma - ri - a, Vir - go no - bi - lis - si - ma,

- ma, Quæ iam re - gnas cum an - ge - lis Co-ro-na - ta in

(1)
(2)
(3)

- lis Co-ro-na - ta in glo - ri a; I - bi no - stri
 lis Co-ro-na - ta in glo - ri a; I - bi no - stri
 Co-ro-na - ta in glo - ri a; I - bi no -
 - na - ta in glo - ri a; I - bi no - stri me -
 glo - ri - a; I - bi no - stri me - mor

I - bi no - stri me - mor e - sto,
 me - mor e - sto, O Vir - go san-ctis-si -
 -stri me - mor e - sto,
 - mor e - sto, O Vir - go san-
 e - sto,

O Vir - go san-ctis-si - ma, O Vir - go san-ctis-si -
 - ma, O Vir - go,
 O Vir - go san-ctis-si - ma, O Vir - go san-ctis-si - ma, O
 - ctis-si - ma, O Vir - go san-ctis-si - ma, O Vir - go
 O Vir - go san-ctis-si - ma, O Vir -

(1) ♯: om. B. M. Harl. 1709.

(2) ♯: om. Bodl. e. 2, Pet. 41.

(3) ○ for ○: B. M. Harl. 1709; ○: Pet. 41.

(4) add. ♯: Pet. 31.

(5) C: Pet. 31.

- ma: Fun - de pre - ces tu pro no -

Vir - go san-ctis - si - ma: Fun - de pre - ces tu pro no -

Vir - go san-ctis - si - ma: Fun - de pre - ces tu pro no -

san-ctis - si - ma: Fun - de pre - ces tu pro no -

-go san-ctis - si - ma: Fun - de pre - ces tu pro no -

tu pro no -

Ut pos - si - mus

Ut pos - si - mus

bis,

bis,

bis,

bis,

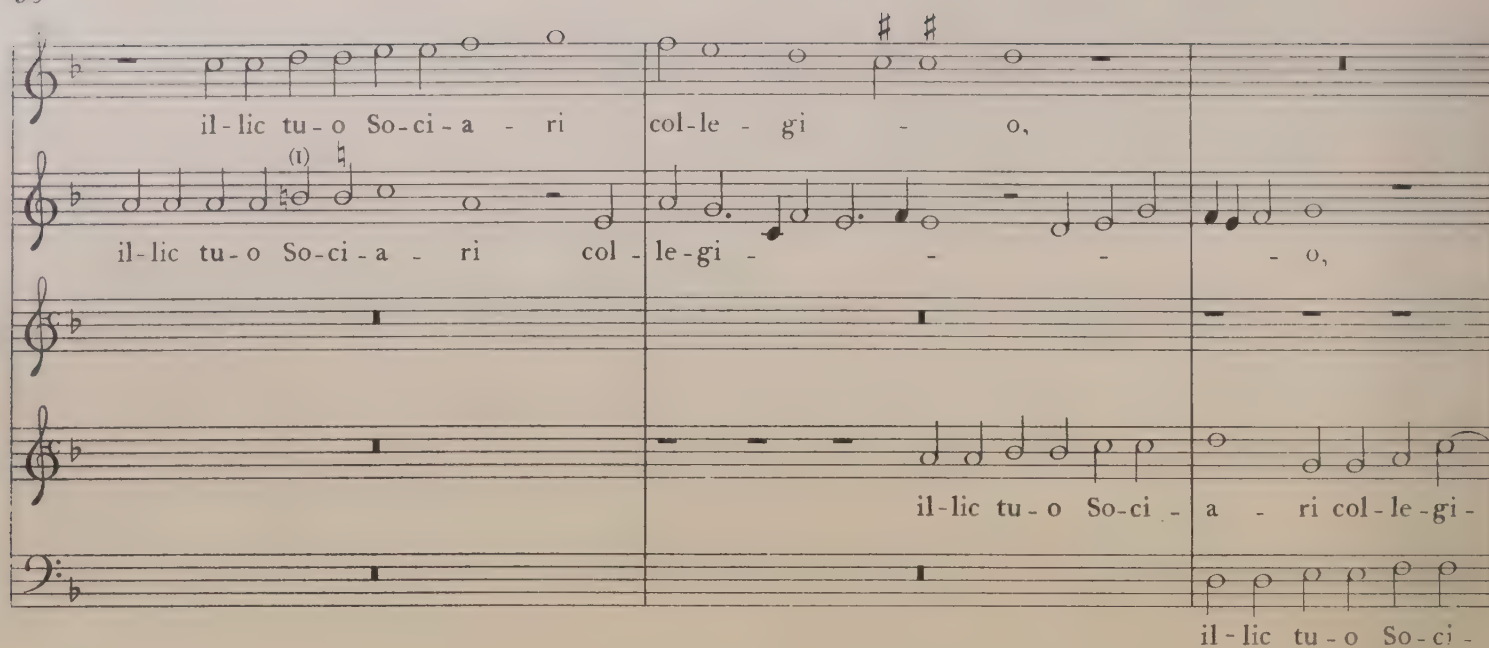
bis,

(1)C: Bodl.e.3.

(2)add.b: Bodl.e.5.

(3)add.♯: Bodl.e.3.

(4)add.♯: Bodl.e.5.

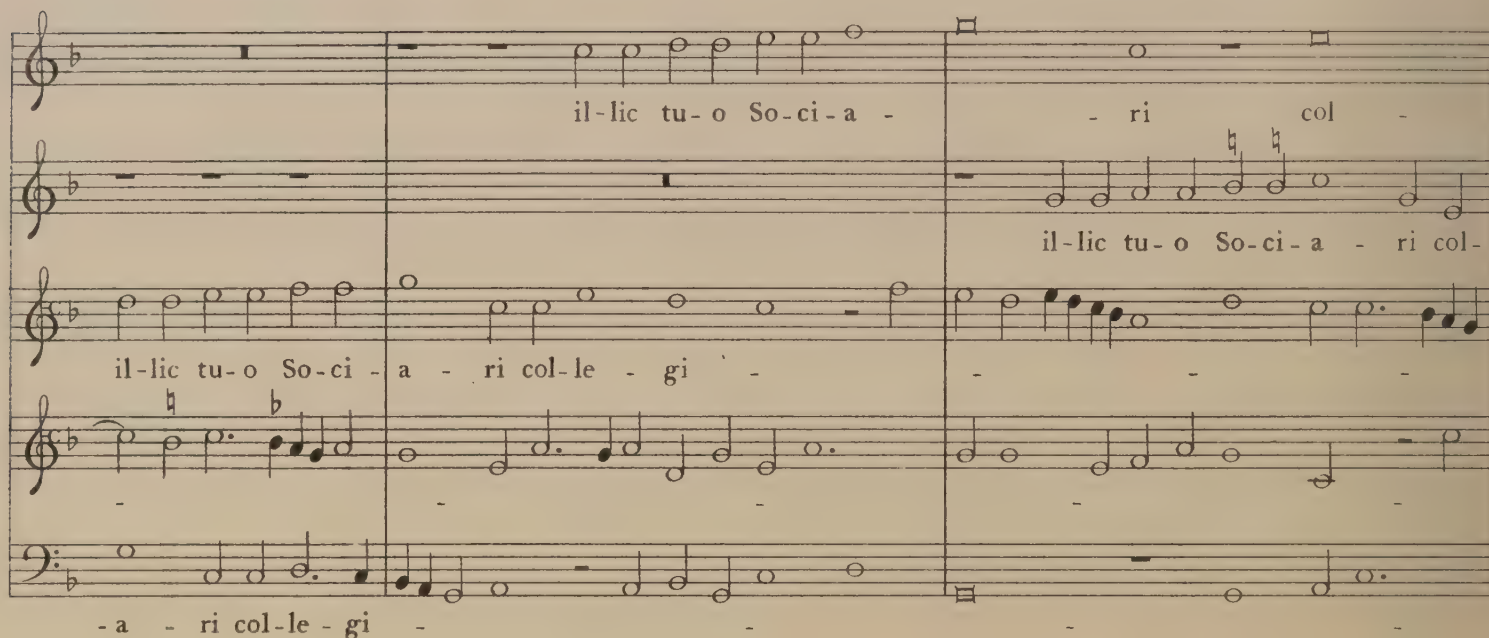


il-lic tu-o So-ci-a - ri col-le - gi - o,

il-lic tu-o So-ci-a - ri col - le-gi - o,

il-lic tu-o So-ci - a - ri col-le-gi -

il-lic tu-o So-ci -

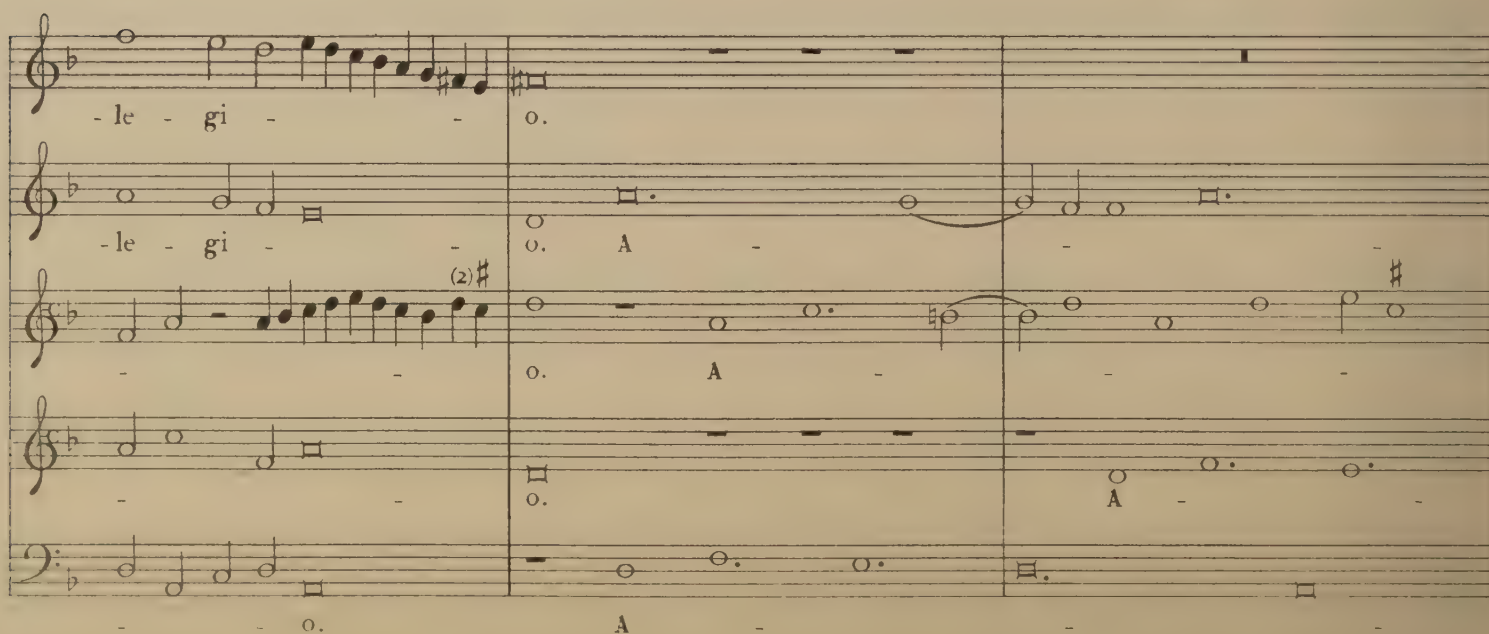


il-lic tu-o So-ci-a - ri col -

il-lic tu-o So-ci-a - ri col -

il-lic tu-o So-ci - a - ri col-le - gi -

- a - ri col-le - gi -



- le - gi - o.

- le - gi - o. A -

- o. A -

- o. A -

- o. A -

(1) $\text{om. } \flat$: om. Pet. 41; om. \flat from signature: B. M. Harl. 1709.(2) $\text{om. } \sharp$ for $\text{om. } \flat$: Pet. 31.

(1) II for O O H : Bodl.e.5. (2) add. \flat : B.M. Harl. 1709. (3) J O for O J : Pet. 41. (4) $\text{om. } \flat$ from signature: B.M. Harl. 1709. (5) FE for GF : Bodl.e.4.
 (6) q : cm. Pet. 41. (7) add. \flat : B.M. Harl. 1709; add. \sharp : Pet. 41. (8) $\text{O. J O. for O J O. d}$; $\text{om. } \flat$ from signature: Bodl.e.4. (9) add. \flat : Bodl.e.4.
 A B C

(1) B: Bodl.e.2, B. M. Harl.1709, Pet. 41. (2) add. b: B. M. Harl.1709, Pet. 41. (3) F: B. M. Harl. 1709. (4) G: Bodl.e.3. (5) add. b: Bodl.e.4.
 (6) om. B. M. Harl. 1709. (7) add. b: Bodl.e.2; †: B. M. Harl.1709. (8) dd for dd: B. M. Harl.1709. (9) o: om. B. M. Harl.1709. (10) D: Pet. 31.
 (11) G: Bodl.e.3. (12) add. b: Bodl.e.4. (13) C: Bodl.e.4. (14) om. b from signature: B. M. Add.34191. (15) add. #: Bodl.e.5. (16) d: om. Bodl.e.2.
 (17) — for —: Bodl.e.3, Pet.31. (18) #: om. Bodl.e.3. (19) □ for □: Bodl.e.4. (20) #: om. Bodl.e.5.

TE DEUM LAUDAMUS

TRIPLEX
MEDIUS
CONTRATENOR

Te De - um lau - da - mus, te Do - mi - num con - fi - te -

Te De - um lau - da - mus, te Do - mi - num con - fi -

mur. Te æ - ter - num Pa -

te - mur. Te æ - ter - num Pa -

Pa - trem o - mnis ter - ra ve - ne - ra -

trem o - mnis ter - ra ve - ne - ra -

- trem o - mnis ter - ra ve - ne - ra -

- tur. Ti - bi o - mnes An - ge - li et Arch - an - ge - li, ti - bi o - mnes

- tur. Ti - bi o - mnes An - ge - li et Arch - an - ge - li, ti - bi o - mnes

- tur. TENOR

BASSUS

Ti - bi o - mnes An - ge - li et Arch - an - ge - li, ti - bi o - mnes Prin - ci - pa - tus hu -

For MSS. etc. see p. xviii. (1) add. ♯: later hand; Bodl.e.1. (2) ♯ for o: Bodl.e.1. (3) add. ♯: Bodl.e.1. (4) ♯: om. Bodl.e.2.
(5) add. ♯: Bodl.e.1. (6) ♯: Bodl.e.2. (7) add. ♯: Bodl.e.5.

Princi-pa - tus hu-mi li-a - ti ser-vi - unt. Ti-bi

Ti - bi o -

(1) (2)

- mi - li-a - ti ser - vi - unt. Ti - bi

(3) (4) #

o mnes Po-te-sta - tes et su-per - næ Vir-tu -

- mnes Po-te-sta - tes et su - per - næ Vir - tu - tes,

o - mnes Po - te-sta - tes et su-per - næ Vir - tu - tes, ti -

tes ti - bi o - mnes cæ - li Do-mi-na - ti - o -

ti - bi o - mnes cæ - li Do-mi-na - ti - o - nes ob-æ-di -

(5) (6)

- bi o - mnes cæ - li Do-mi-na - ti - o - nes

(7)

- nes ob æ-di unt Ti - bi

CONTRATENOR

Ti - bi

unt Ti -

(8)

ob - æ - di unt Ti -

(1) add. ♯: Bodl.e.5. (2) ♯ for ♯: C.U.L. Dd.13.27. (3) add. ♯: Bodl.e.2 (4) ♭: om. E.M. Harl.1709. (5) (6) add. ♯: Bodl.e.5.
 (7) add. ♯: Bodl.e.2. (8) add. ♯: Bodl.e.5.

Ti - bi o - mnes Thro - ni, Che - ru - bin et
 o - mnes Thro - ni, Che - ru - bin et Se - ra -
 o - mnes Thro - ni, Che - ru - bin et Se -
 - bi o - mnes Thro - ni, Che - ru - bin et
 - bi o - mnes Thro - ni, Che - ru - bin et Se - ra -

Se - ra - phin ex - sul - tan - tes ad - si -
 - phin ex - sul - tan - tes ad -
 - ra - phin ex - sul - tan - tes ad - si
 Se - ra - phin ex - sul - tan - tes ad si -
 - phin ex - sul - tan - tes ad - si -

- stunt. Te cun - cta an - ge - li - ca cre - a - tu -
 - si - stunt. Te cun - cta an ge li -
 - stunt. Te cun - cta an ge - li -
 - stunt. Te cun - cta an ge li - ca
 - stunt. Te cun - cta an - ge - li - ca cre a -

(1) $\frac{1}{2}$: E.M.Harl. 1709. (2) $\frac{1}{2}$ for $\frac{1}{4}$: B.M.Harl. 1709.

(3) $\frac{1}{2}$: cm. Bodl.e.5.

(4) add. $\frac{1}{2}$: Bodl.e.5.

(5) add. $\frac{1}{2}$: Bodl.e.1.

(6) $\frac{1}{2}$ for $\frac{1}{4}$: B.M.Harl. 1709. (7) add. $\frac{1}{2}$: Bodl.e.5.

(1)

- ra de - le-cta-bi - li vo - ce pro - cla -

(2) (3) (4) (5)

a cre - a - tu - ra de - le-cta-bi - li vo - ce

- a cre - a - tu - ra de - le-cta-bi - li vo -

cre - a - tu - ra de - le-cta-bi - li vo - ce pro -

- tu - ra de - le-cta-bi - li vo - ce pro -

(6)

- mat: San -

pro-cla

- ce pro - cla - mat: San -

cla - mat:

- cla - mat: San - ctus,

- ctus, San -

- ctus, San -

- ctus, San -

San -

(7)

San - ctus, San -

San - ctus, San -

(1) add. h: Bodl.e.1.

(2) add. b: Bodl.e.2.

(3) add. h: Bodl.e.2.

(4) add. h: Bodl.e.2.

(5) o. for o.: B.M.Harl.1709.

(6) add. h: Bodl.e.1.

(7) h: Bodl.e.5.

(1) ctus, Do - mi-nus De - (2) - us
Do - mi-nus De -
ctus, Do mi-nus De - us Sa - ba -
- ctus, Do - mi-nus De - us Sa - ba - (5)
- ctus, Do - mi-nus De - us Sa - ba

Sa - ba - - oth:
- us Sa - ba - - oth:
- oth:
- oth:
- oth:
- oth:
Ple - ni - - - sunt cæ - li et ter -
Ple - ni - - - sunt cæ - li
- oth:

(6)
- ra ma-ie-sta - - tis glo-ri-æ tu -
et ter - ra ma-ie-sta - - tis glo - ri-æ tu -

æ. Te glo-ri-o - sus A-po-to-
- æ. Te glo - ri-o - sus A-po-to-lo -

(7) (8) (9)
- lo - rum cho - rus o - mni-po-ten-tem De - - um, collau -
- rum cho - rus o - mni-po-ten-tem De - um, col - lau -

(1) add. ♯: Bodl. e. 1. (2) add. ♯: Bodl. e. 2. (3) (4) (5) add. ♯: Bodl. e. 5. (6) ♯: B. M. Harl. 1709.

(7) (8) (9) ♯: B. M. Harl. 1709.

(1) (2) (3)

- dat. Te lau-da-bi-lis nu-me-rus Pro-phet-a - rum

- dat. Te lau-da-bi-lis nu-me-rus Pro-phet-a 3. 2.

(4) (5) (6) (7)

ho-mi-num Red-em-pto - rem prae-di-xe -

rum ho-mi-num Red-em-pto - rem prae-di-xe -

TRIPLEX (8)

Te Mar-ti-rum coe-tus be-a-to-rum De-um

- rat. - rat. BASSUS

(9) (10)

Te Mar-ti-rum coe-tus be-a-to-rum De-um sem-pi-

(11) (12)

sem-pi-ter-num glo-ri-fi-cat. Te glo-ri-

- ter-num glo-ri-fi-cat. Te glo-ri-o-

(13) (14)

-o-sus ex-er-ci-tus Con-fes-so-rum æ-ter-nam Tri-ni-ta-tem ap-pel-

-sus ex-er-ci-tus Con-fes-so-rum æ-ter-nam Tri-ni-ta-tem ap-pel-

(15) (16)

lat. Te san-ctis-si-

lat. Te san-ctis-si-mam Tri-ni-

-mam Tri-ni-ta-tem in U-ni-ta-te et U-ni-ta-tem in Tri-ni-

-ta-tem in U-ni-ta-te et U-ni-ta-tem in Tri-ni-

(1) \flat : om. Bodl.e.2. (2) add. \sharp : Bodl.e.2. (3) \flat : om. Bodl.e.2. (4) (5) \sharp : Bodl.e.2. (6) \circ for \circ : Bodl.e.3. (7) add. \sharp : Bodl.e.3.
 (8) add. \sharp : Bodl.e.1. (9) (10) add. \sharp : Bodl.e.5. (11) add. \sharp : Bodl.e.1. (12) \sharp for \flat : C.U.L. Dd.13.27. (13) add. \sharp : Bodl.e.1. (14) add. \sharp : Bodl.e.5.
 (15) (16) add. \sharp : Bodl.e.1. (17) add. \sharp : Bodl.e.5; add. \flat : C.U.L. Dd.13.27. (18) add. \sharp : Bodl.e.5; add. \flat : C.U.L. Dd.13.27.

(1) Tri - ni - ta te cun-cta cre - a - tu - ra tu (2)

- ta - te cun-cta cre - a - tu - ra tu

(4) a ad - o - rat. Te to - ta cæ - le - stis

Te to - ta cæ - le - stis cu - ri - a (5)

Te to - ta cæ - le - stis

(6) - a ad - o - rat. Te to - ta cæ - le - stis

(7) cu - ri - a cæ - lo - rum Fa - cto -

cu - ri - a cæ - lo - rum Fa - cto - (8)

cæ - lo - rum Fa - cto -

cu - ri - a cæ - lo - rum

(9) cu - ri - a cæ - lo - rum Fa - cto

(10) - rem ho - no -

rem ho - no - rat. Te per (11)

rem ho - no - rat. Te per

Fa - cto rem ho - no - rat. Te per

- rem ho - no - rat. Te per

(1)(2) add. ♯: Bodl.e.1. (3) add. ♯: Bodl.e.5. (4) add. ♯: Bodl.e.1. (5) o. for o. : Bodl.e.3. (6) add. ♯: Bodl.e.5. (7) add. ♯: Bodl.e.1.
 (8) b: om. Bodl.e.2. (9) add. ♯: Bodl.e.5. (10) add. ♯: Bodl.e.1. (11) F: Bodl.e.2.

rat. Te per u-ni-ver sum mun - dum san - cta Ec -

u - ni-ver - sum mun - dum san - cta Ec -

u - ni-ver - sum mun - dum san - cta Ec - cle-si -

u - ni-ver sum mun - dum san - cta Ec - cle - si -

u - ni-ver - sum mun - dum san - cta Ec - cle - si -

cle-si - a in - vo-can-do ce - le - brat Pa -

cle-si - a ce - le-brat Pa - trem

- a in-vo-can - do ce-le - brat Pa -

- a in - vo - can - do ce - le-brat

- a in-vo-can - do ce - le-brat Pa -

trem im - men - sæ ma - ie - sta - tis.

im - men - sæ ma - ie - sta - tis.

trem im - men sæ ma - ie sta - tis.

Pa - trem im-men - sæ ma - ie - sta - tis.

trem im-men - sæ ma - ie - sta - tis.

TRIPLEX (1)

Tu Rex glo ri-æ, Chri ste, tu vi-ctormor-tis

MEDIUS

Tu Rex glo ri-æ, Chri ste, tu vi-ctor

(3)

di - ræ, tu de-cus re - gni cæ le -

(4)

mor - tis di - ræ, di ræ, tu de-cus re - gni cæ - le

TENOR

tu vi - ctormor - tis di - ræ, tu de - cus re-gnicæ-le

(5) (6)

-stis. Tu Pa-tris sem - pi-ter - nus es Fi - li -

-stis. Tu Pa-tris sem - pi-ter - nus es Fi li -

-stis. Tu Pa - tris sem - pi-ter - nus es Fi-li -

us, tu fons pi-e-ta-tis et gra-ti -

us, tu fons pi-e-ta - tis et gra - ti -

us, tu fons pi-e-ta - tis et

-æ, tu vi - tis es mi-se-ri cor - di - æ,

(7)

-æ, tu vi - tis es mi-se-ri cor - di - æ, tu re fu-gi-um pec-ca-

gra - ti-æ, tu vi - tis es mi - se-ri-cor-di-æ, tu re - fu-gi-um pec-ca-

(1) add. ♯: Bodl.e.1.

(2) add. ♯: Bodl.e.2.

(3) add. ♯: Bodl.e.1.

(4) b: om. B. M. Harl. 1709.

(5)(6) add. ♯: Bodl.e.1.

(7) b: om. Bodl.e.2.

tu sal - va - tor sæ - cu - lo -

- to - rum, tu sal - va - tor sæ - cu - lo -

- to - rum, tu sal - va - tor sæ - cu - lo -

rum.

(1) rum.

Tu ad li...

rum.

Tu ad

li - be - ran - dum ex - su - lem ho - mi - nem non hor - ru -

TENOR

li - be - ran - dum ex - su - lem ho - mi - nem non hor - ru -

i - sti Vir - gi - nis u - te rum. Tu ad dex - te - ram De - i

Tu ad dex - te - ram De - i se -

i - sti Vir - gi - nis u - te rum. Tu ad dex - te - ram De -

(1) b: om. B.M. Harl. 1709.

(2) E for O.D. : S. John's. K. 31.

(3) E: Bodl. e. 3.

se - des in glo - ri - a Pa -

-des in glo - ri - a Pa

i se - des in glo - ri - a Pa

(1) (2) (3) (4) (5)

- tris. Tu Pa - trem pro no - bis ro - ga, O Do - mi - ne,

- tris. Tu Pa - trem pro no - bis ro - ga,

(6) - tris. Tu Pa - trem pro no - bis ro - ga, O Do - mi -

qui nos ad iu - di - can - dum es ven - tu -

O Do - mi - ne, qui nos ad iu - di - can - dum es ven - tu -

- ne, qui nos ad iu - di - can - dum es ven - tu -

Sal - vum fac po - pu - lum ser - vo - rum

Sal - vum fac po - pu - lum ser - vo - rum tu -

(7) - rus. Sal - vum fac po - pu - lum ser - vo -

- rus. Sal - vum fac po - pu - lum ser - vo -

- rus. Sal - vum fac po - pu - lum ser - vo - rum

(1)(2) add. ♯: Bodl. e. 4.

(3) E: C.U.L. Dd.13.27.

(4) add. ♯: Bodl. e. 5.

(5) G. C. for O. add. C.U.L. Dd.13.27.

A C

(7) add. ♯: Bodl. e. 3.

tu - o - rum, Do-mi ne, ut si - mus par-ti - ci - pes he - re - di - ta -

- o - rum, Do-mi-ne, ut si - mus par-ti-ci-pes he - re - di - ta -

- rum tu - o - rum, Do - mi-ne, ut si - mus par-ti-ci-pes he - re - di - ta - tis

- rum tu - o - rum, Do - mi-ne, ut si - mus par-ti-ci-pes he - re - di -

tu - o - rum, Do-mi-ne, ut si - mus par-ti-ci-pes he-re-di-ta -

- tis tu - æ. Mi-se-re - re no - stri,

- tis tu - æ. Mi - se-re - re no - stri, Do-

tu - æ. Mi - se-re - re no -

- ta - tis tu æ. -

- tis tu - æ.

Do-mi - ne, mi - se - re - re no -

(4) - mi - ne, mi-se-re - re no -

- stri, Do - mi-ne,

mi - se-re - re no -

(1) b: om. Bodl.e.5.

(2) add. h: Bodl.e.5.

(3) add. h: Bodl.e.5.

(4) add. h: Bodl.e.2.

-stri. Fi - at
-stri. Fi - at mi -
Fi - at mi - se -
Fi - at mi -
-stri. Fi -

mi - se - ri - cor - di - a tu - a ma - gna
(1) - se - ri - cor - di - a tu - a ma - gna
(2) - ri - cor - di - a tu - a ma -
- se - ri - cor - di - a tu - a ma - gna no - bis -
(3) - at mi - se - ri - cor - di - a tu - a ma - gna no -

no bis - cum, -
(4) no bis - cum, (5) qui -
- gna no - bis - cum, qui -
- cum, qui -
(6) - bis - cum, qui -

(1) \flat : om. B.M. Harl. 1709. (2) $\square \circ \square \square$ for $\square \circ \square \square$: S. John's. K. 31. (3) \sharp : om. C.U.L. Dd. 13. 27. (4) add. \flat : Bodl. e. 2.
(5) $\square \square$ for $\square \circ \square$: Bodl. e. 2. (6) add. \sharp : Bodl. e. 5.
GA

qui a in te con-fi-di-mus, a in te con-fi-di-mus, in te con-fi-di-mus, a in te con-fi-di-mus.

te con - fi - di - mus. In te, Do - mi - ne,

con fi - di - mus. In te, Do - mi - ne,

- mus. In te, Do - mi -

- mus. In te, Do - mi - ne, Do -

[illegible]

(1)^b: cm. B.M. Harl. 1709.

(2) add. 4: Bodl. e. 2.

(3) B: Bodl.e.3.

(4) add.h: Podl.e.3.

(5) ♯♯ for ♯: Bodl.e.3.

ed 1.9: Bodl. c. 5.

in æ - ter -

- das in æ - ter -

- das in æ - ter -

- in æ - ter

(5)

(6)

(7)

num.

num.

num.

num.

num.

(1.) \circ for \flat : B.M.Harl.1709. (2) \circ for \circ : B.M.Harl.1709. (3) (4) add. \sharp : Bodl.e.5. (5) A: Bodl.e.2. (6) $\circ\circ$ for $\flat\circ$: B.M.Harl.1709.
 (7) \equiv for \equiv : C.U.L.Dd.13.27.

AVE MARIA ANCILLA

CONTRATENOR

TENOR

BASSUS

A - ve Ma - ri - a an - cil - la Tri - ni - ta -

- tis hu - mil - li - ma. A - ve Ma - ri - a

- tis hu - mil - li - ma. A - ve Ma - ri - a pre - e -

pre - e - le - cta De - i Pa - tris Fi - li - a sub - li - mis - si -

- le - cta De - i Pa - tris Fi - li - a sub - li - mis - si -

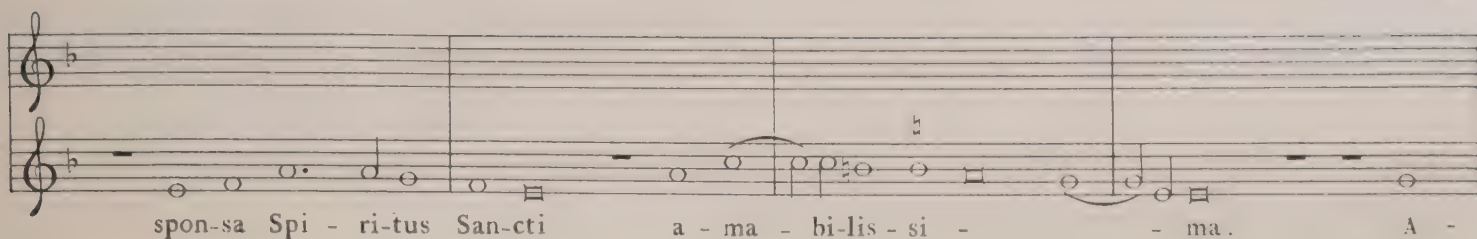
TRIPLEX

MEDIUS

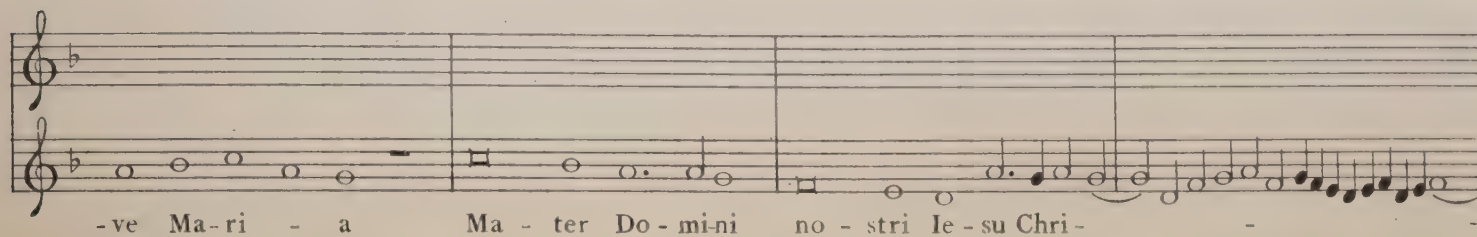
A - ve Ma - ri - a

- ma.

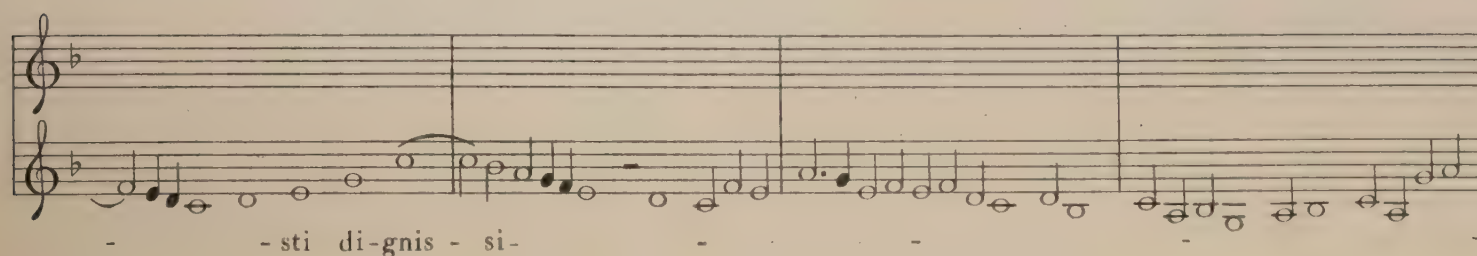
- ma.



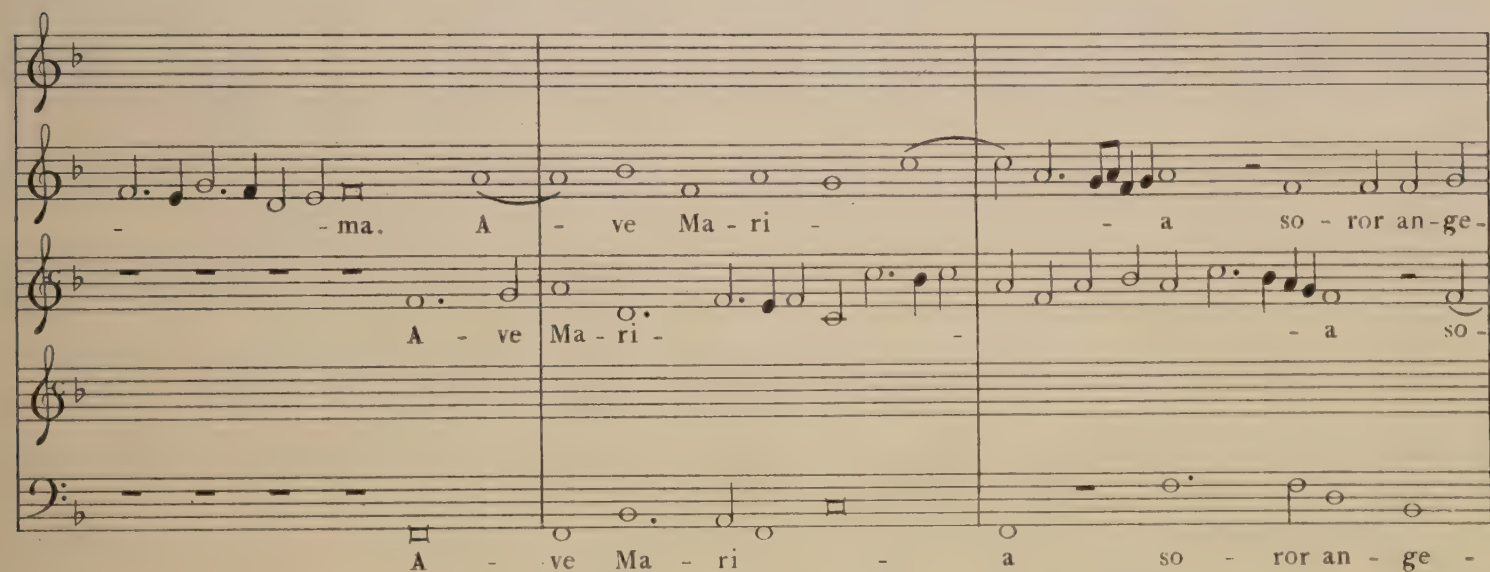
spon-sa Spi - ri-tus San-cti a - ma - bi-lis - si - ma. A -



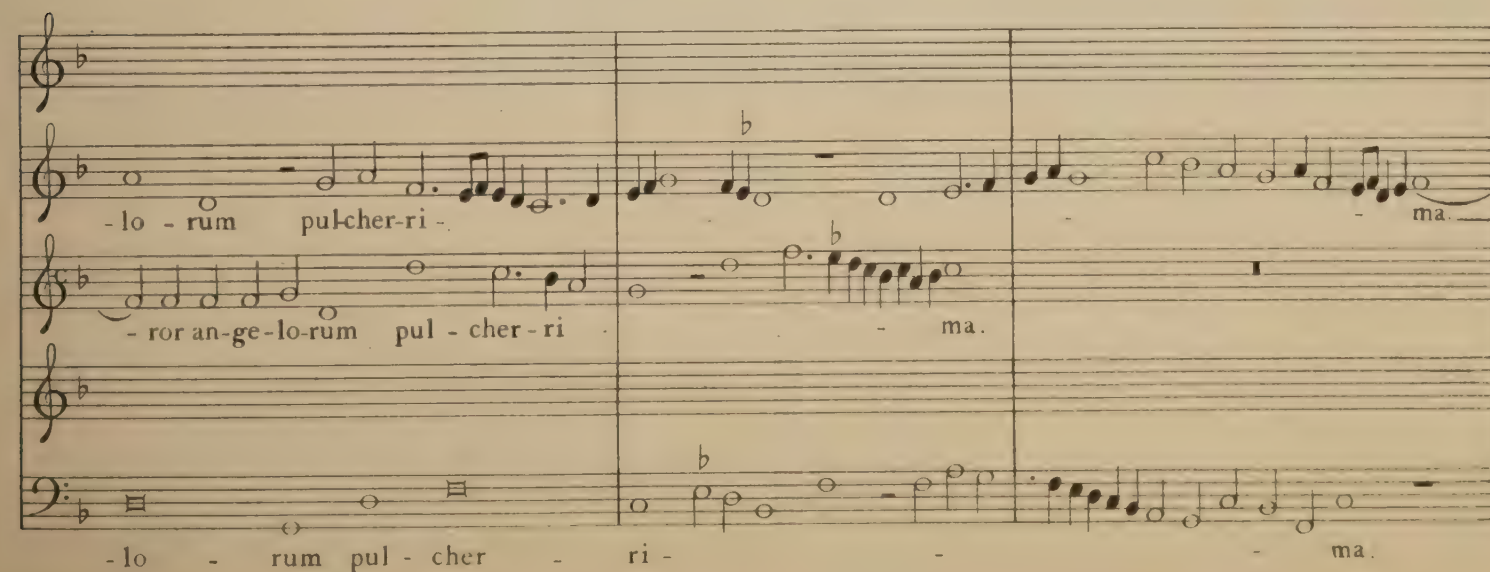
-ve Ma-ri - a Ma - ter Do - mi-ni no - stri Ie - su Chri -



- sti di-gnis - si -



- ma. A - ve Ma - ri - a so - ror an-ge -
A - ve Ma - ri - a so -
A - ve Ma - ri - a so - ror an - ge -



- lo - rum pul-cher-ri - ma.
- ror an-ge-lo-rum pul - cher - ri - ma.
- lo - rum pul - cher - ri - ma.

A - ve Ma - ri - a, pro - mis - sa Pro - phe - ta - rum

A - ve Ma - ri - a, pro - mis - sa Pro - phe - ta - rum de - si - de - ra -

A - ve Ma - ri - a, pro - mis - sa Pro - phe - ta -

de - si - de - ra - tis - si - ma.

- tis - si - ma.

- rum de - si - de - ra - tis - si - ma.

MEDIUS

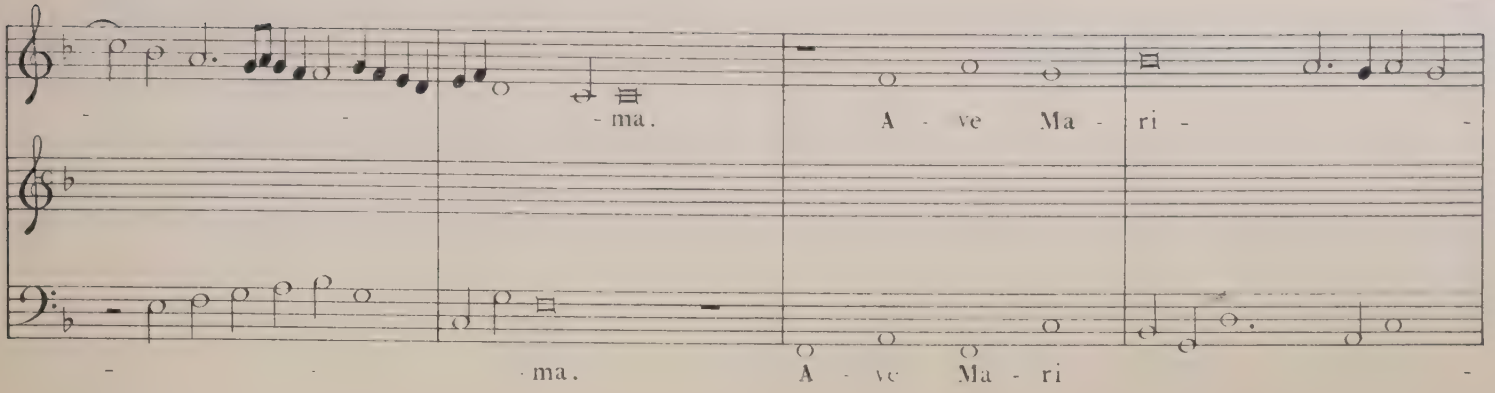
TENOR

BASSUS

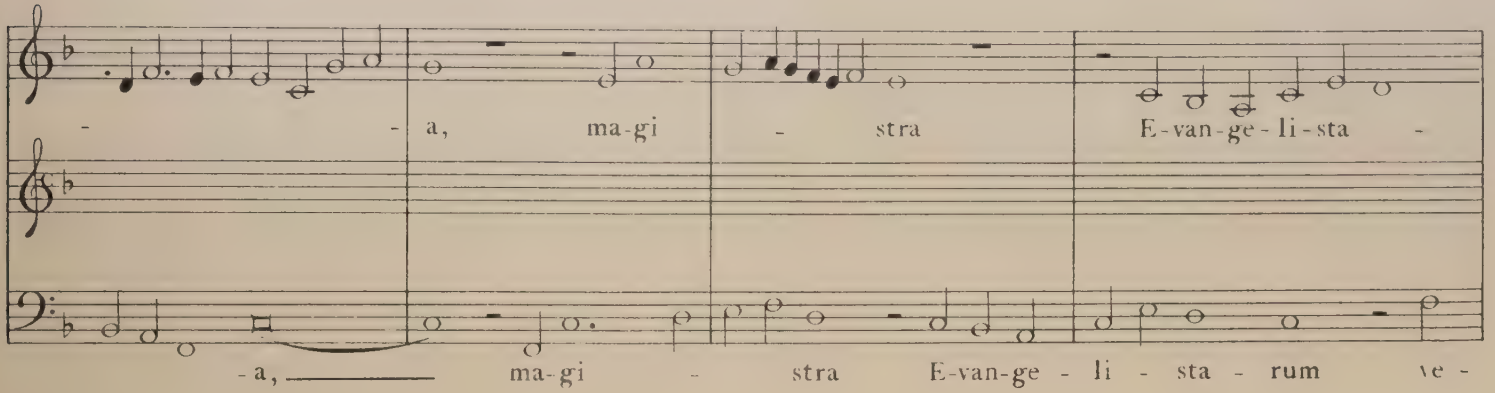
A - ve Ma - ri - a, re - gi - na

na Pa - tri - ar - cha - rum glo - ri - o - sis - si -

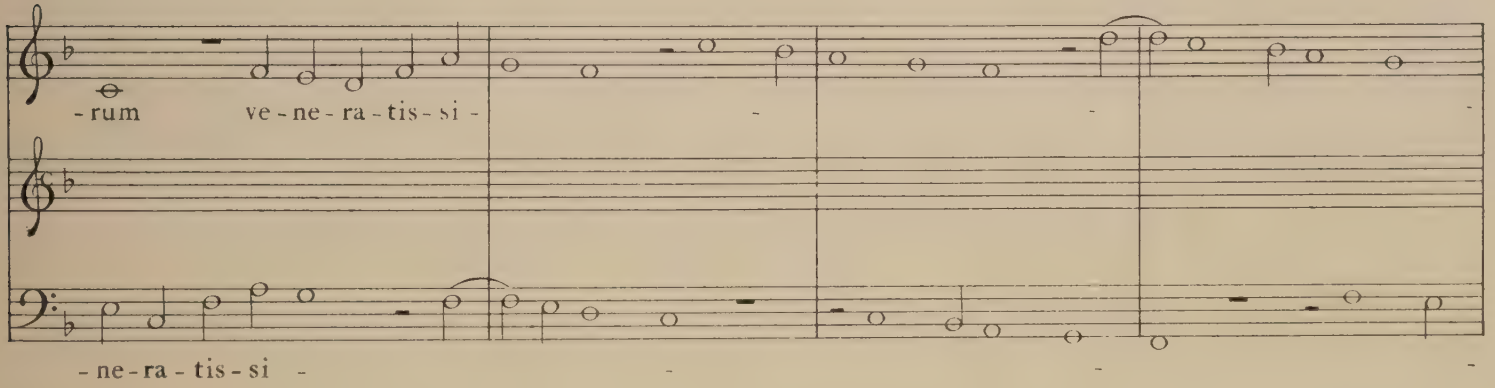
Pa - tri - ar - cha - rum glo - ri - o - sis - si -



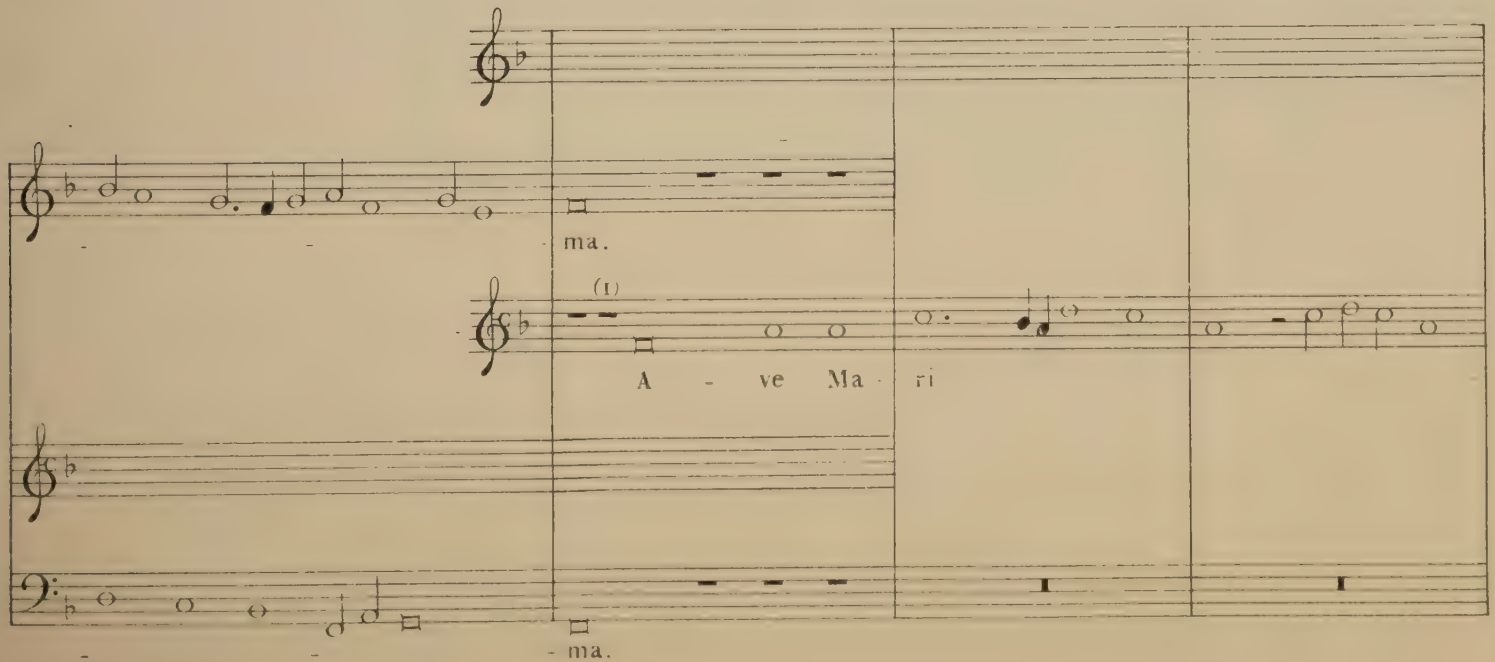
First system of the musical score. It features three staves: a vocal staff (treble clef), a piano staff (treble clef), and a bass staff (bass clef). The key signature has one flat (B-flat). The lyrics are: "ma. A - ve Ma - ri -". The vocal line begins with a half note, followed by a series of eighth notes, and ends with a half note. The piano and bass lines provide harmonic support with various note values.



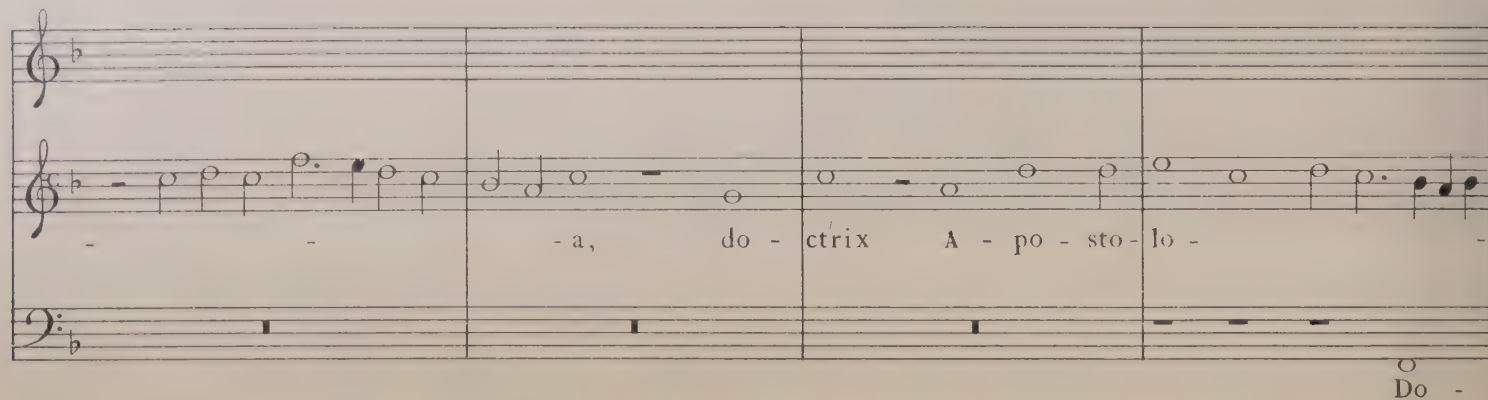
Second system of the musical score. The lyrics continue: "a, ma-gi - stra E-van-ge - li - sta". The vocal line has a half note, followed by a quarter note, and then a series of eighth notes. The piano and bass lines continue the harmonic progression.



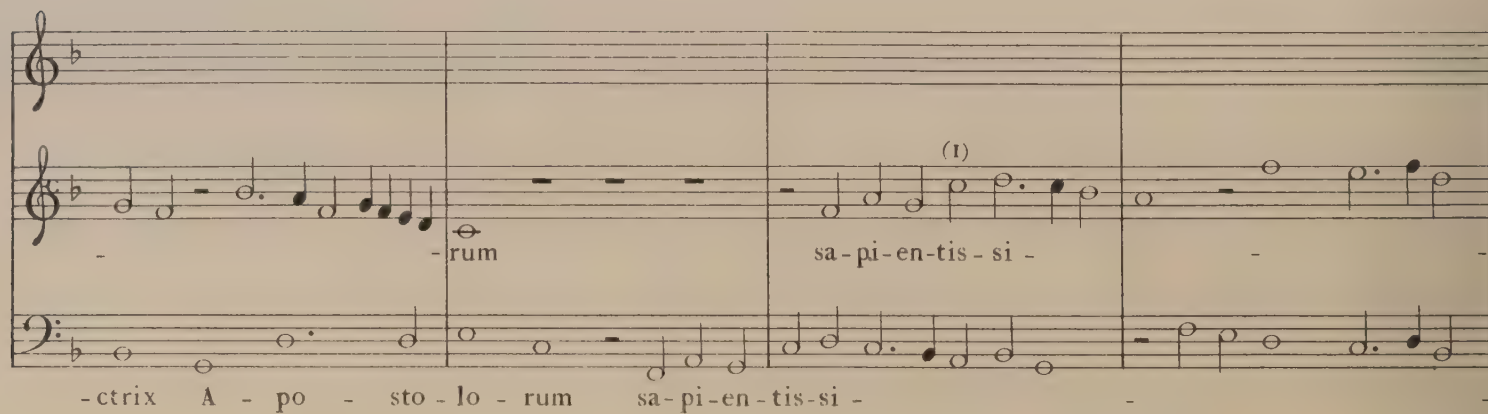
Third system of the musical score. The lyrics are: "rum ve - ne - ra - tis - si -". The vocal line starts with a half note, followed by a quarter note, and then a series of eighth notes. The piano and bass lines continue the harmonic progression.



Fourth system of the musical score. It includes a vocal staff (treble clef), a piano staff (treble clef), and a bass staff (bass clef). The lyrics are: "ma. (1) A - ve Ma - ri". The vocal line begins with a half note, followed by a quarter note, and then a series of eighth notes. The piano and bass lines provide harmonic support. There is a first ending bracket labeled (1) over the vocal staff.



First system of the musical score. It consists of three staves: a vocal staff in treble clef with a key signature of one flat (B-flat), and two piano accompaniment staves in bass clef. The vocal line begins with a whole note rest, followed by a half note G4, a quarter note A4, a quarter note B-flat4, a half note C5, a quarter note B-flat4, a quarter note A4, a half note G4, and a whole note F#4. The lyrics are: - a, do - ctrix A - po - sto - lo - . The piano accompaniment consists of whole notes on the bass line: G2, F#2, E2, and D2.



Second system of the musical score. The vocal staff continues with a half note G4, a quarter note A4, a quarter note B-flat4, a half note C5, a quarter note B-flat4, a quarter note A4, a half note G4, and a whole note F#4. The lyrics are: - rum sa - pi - en - tis - si -. A first ending bracket labeled (1) covers the last two measures of the system. The piano accompaniment continues with whole notes: G2, F#2, E2, and D2. The lyrics for the piano part are: - ctrix A - po - sto - lo - rum sa - pi - en - tis - si - .



Third system of the musical score. The vocal staff has a whole note rest, followed by a half note G4, a quarter note A4, a quarter note B-flat4, a half note C5, a quarter note B-flat4, a quarter note A4, a half note G4, and a whole note F#4. The lyrics are: A - ma. The piano accompaniment continues with whole notes: G2, F#2, E2, and D2. The lyrics for the piano part are: - ma.



Fourth system of the musical score. The vocal staff begins with a half note G4, a quarter note A4, a quarter note B-flat4, a half note C5, a quarter note B-flat4, a quarter note A4, a half note G4, and a whole note F#4. The lyrics are: - ve Ma - ri a, con for - ta - trix Mar - ti - rum va - li - dis - si -. The piano accompaniment continues with whole notes: G2, F#2, E2, and D2. The lyrics for the piano part are: con - for - ta - trix Mar - ti - .

rum va-li-dis-si.. ma.

A - ve Ma - ri - a, fons

A - ve Ma - ri - a, fons et ple -

et ple-ni-tu - do Con-fes-so -

ni tu - do

- rum su-a-vis - si -
 Con-fes-so - rum su-a-vis-si - ma.
 Con-fes-so - rum su-a-vis - si - ma. A - ve Ma -

- ma.
 A - ve Ma - ri - a, ho -
 A - ve Ma - ri - a, ho - nor et fe -
 - ri - a, ho - nor et fe - sti - vi -

- nor et fe-sti - vi - tas Vir-gi-num iu-cun-dis - si
 - sti - vi-tas Vir - gi-num iu-cun-dis - si - ma.
 - tas Vir - gi - num iu-cun-dis - si -

(1) D: Pet. 31.

(2) G: Pet. 32.

- ma. A - ve Ma -

A - ve Ma - ri - a,

- ma. A - ve Ma - ri -

- ri - a, con - so - la - trix vi - vo - rum et mor - tu - o -

con - so - la -

a, con - so - la - trix vi -

(1)
- rum prom - ptis - si -

- trix vi - vo - rum et mor - tu - o - rum prom - ptis - si -

- vo - rum et mor - tu - o - rum prom - ptis - si -

ma. Me cum sis in o - mni - bus

ma. Me - cum sis in o - mni - bus

ma. Me - cum sis in o - mni - bus

bus tri - bu - la - ti - o - ni - bus

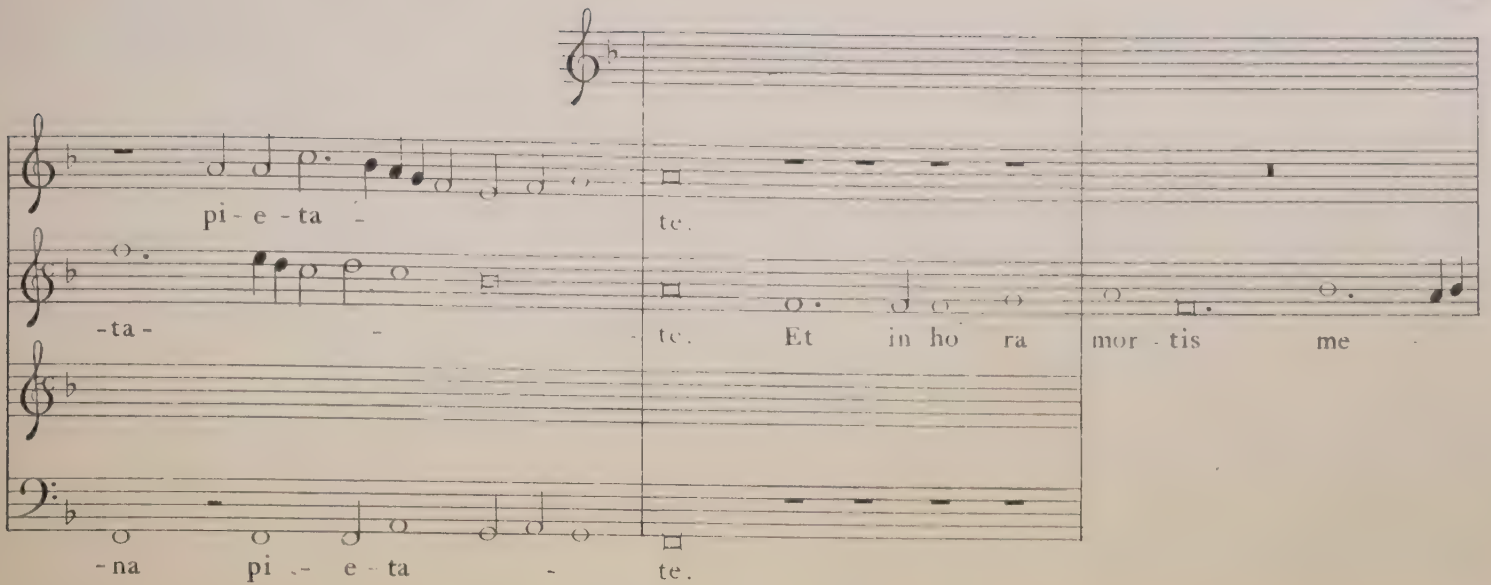
tri - bu - la - ti - o - ni -

tri - bu - la - ti - o - ni - bus et an - gu - sti -

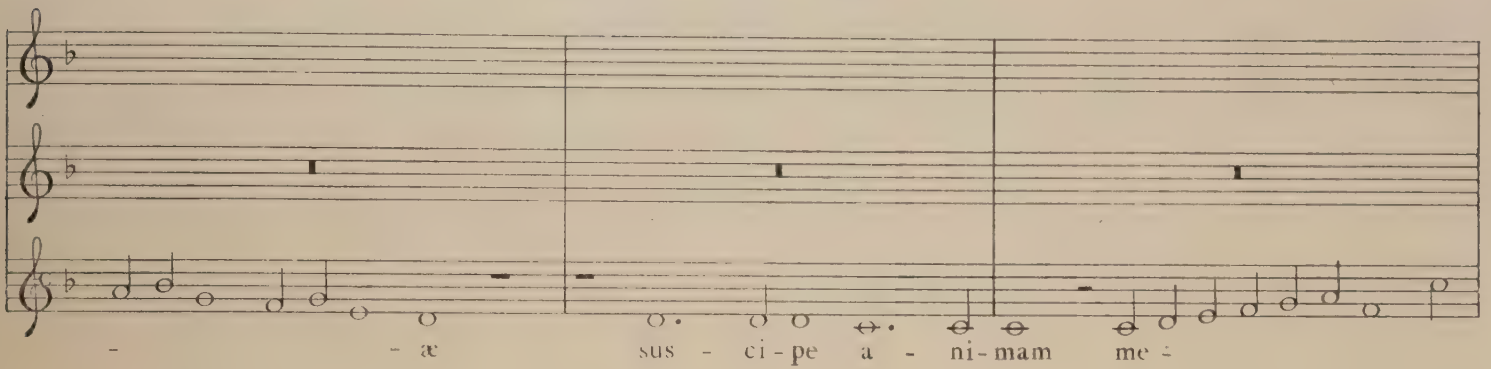
et an - gu - sti - is me - is ma - ter - na

- bus et an - gu - sti - is ma - ter na pi - e -

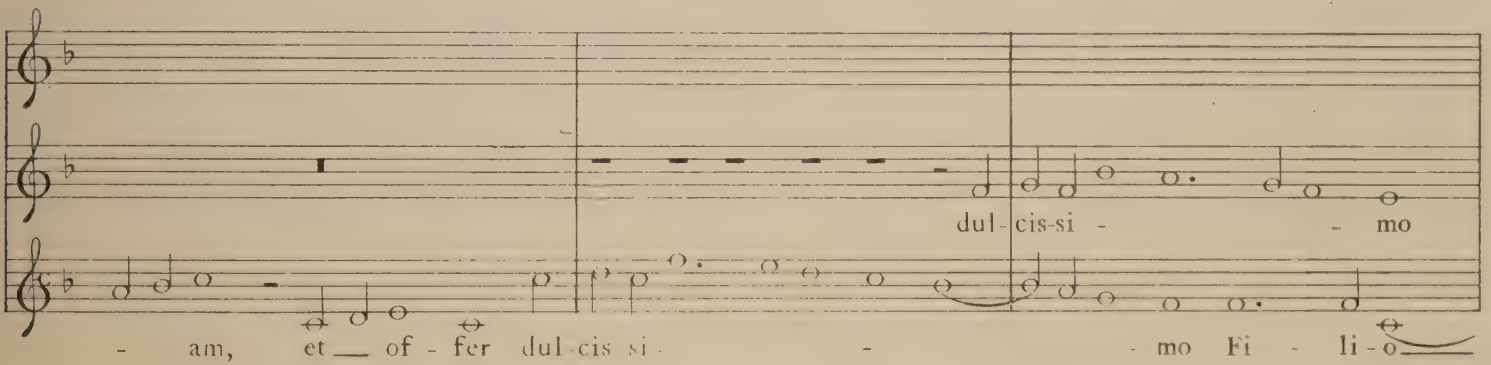
- is me is ma - ter



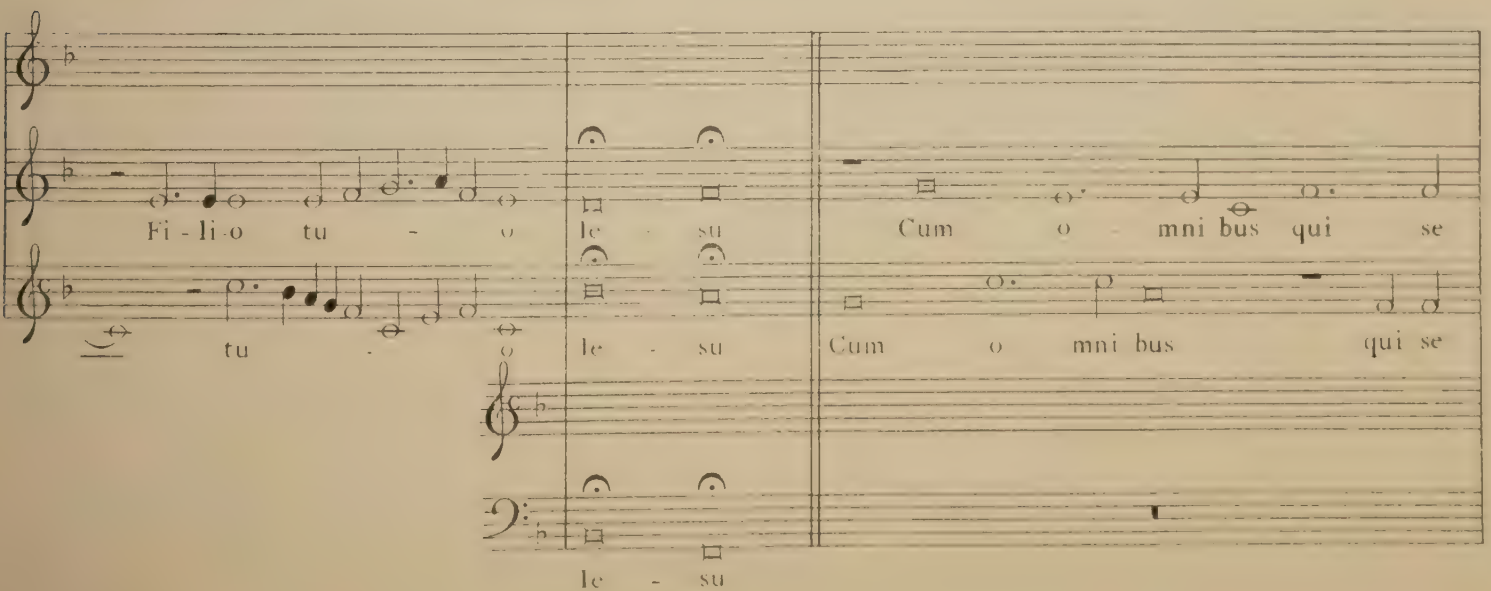
First system of the musical score. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one basso continuo staff. The key signature has one flat (B-flat). The lyrics are: "pi-e-ta - te. -ta - te. Et in ho-ra mor-tis me - na pi - e - ta - te."



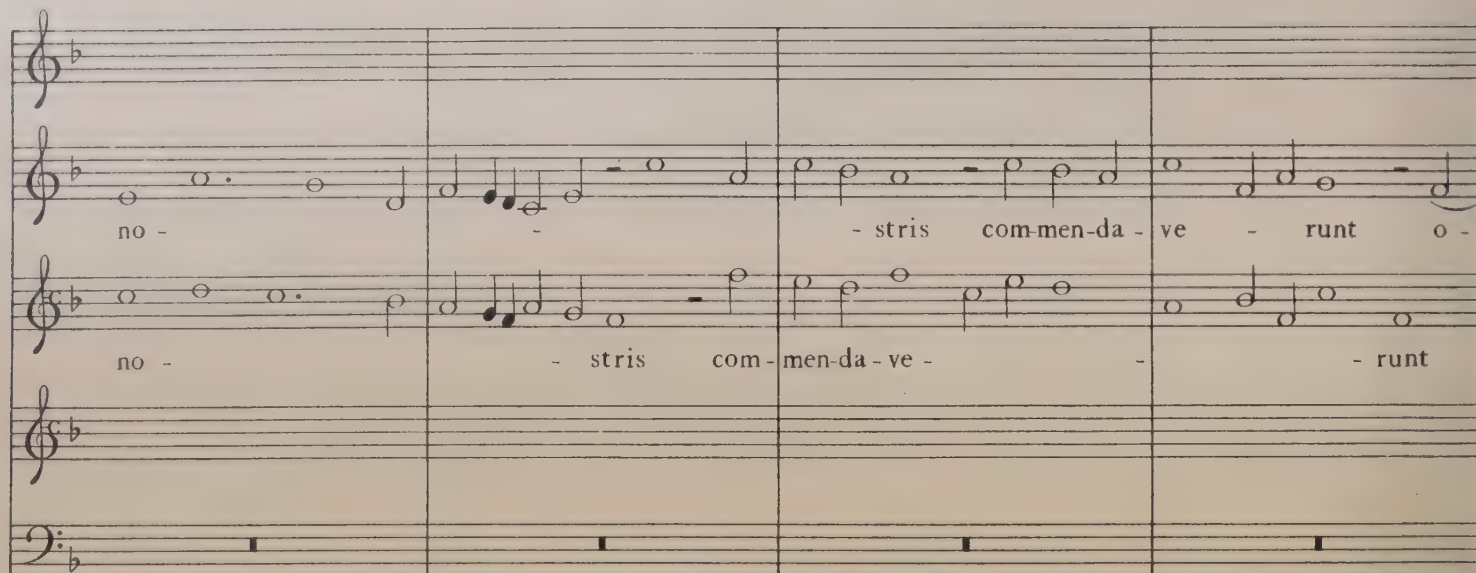
Second system of the musical score. It features four staves. The lyrics are: "sus - ci-pe a - ni-mam me -"



Third system of the musical score. It features four staves. The lyrics are: "am, et of - fer dul - cis - si - mo Fi - li - o"



Fourth system of the musical score. It features four staves. The lyrics are: "Fi - li - o tu - o le - su Cum o - mni bus qui se tu le - su Cum o - mni bus qui se le - su"



no - stris com-men-da - ve - runt o -

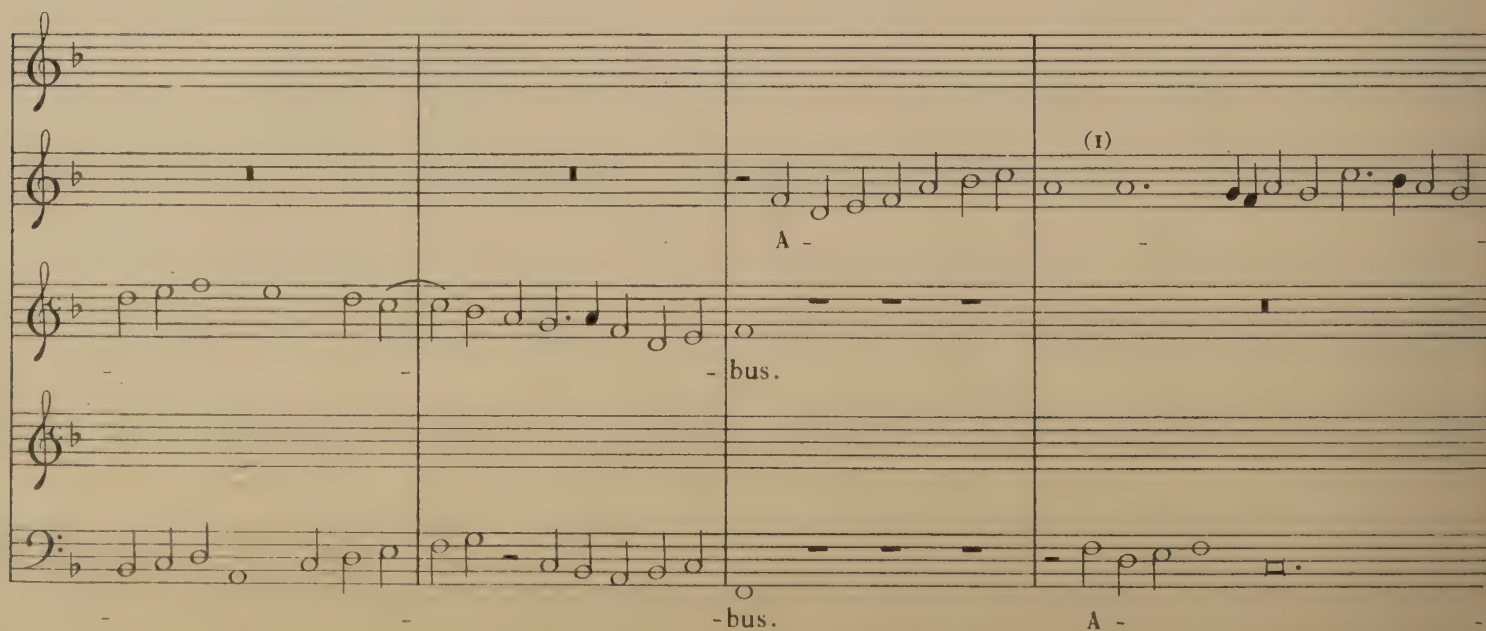
no - stris com-men-da - ve - runt



- ra-ti-o - ni - bus.

o - ra-ti-o - ni -

com-men-da - ve - runt o - ra-ti-o - ni -



(1)

A -

- bus.

- bus.

A -

First system of musical notation, featuring five staves. The notation includes various musical symbols such as notes, rests, and accidentals (flats). A specific measure in the third staff is labeled "A -".

Second system of musical notation, featuring five staves. The notation includes various musical symbols such as notes, rests, and accidentals (flats).

Third system of musical notation, featuring five staves. The notation includes various musical symbols such as notes, rests, and accidentals (flats).

First system of musical notation, measures 1-4. The system consists of five staves. The top staff is empty. The second staff contains a melody of eighth and sixteenth notes. The third staff contains a melody of eighth and sixteenth notes, with a slur over measures 3 and 4. The fourth staff is empty. The fifth staff contains a bass line of eighth and sixteenth notes.

Second system of musical notation, measures 5-8. The system consists of five staves. The top staff is empty. The second staff contains a melody of eighth and sixteenth notes, ending with a double bar line. The third staff contains a melody of eighth and sixteenth notes, with a slur over measures 7 and 8. The fourth staff is empty. The fifth staff contains a bass line of eighth and sixteenth notes.

Third system of musical notation, measures 9-12. The system consists of five staves. The top staff is empty. The second staff contains a melody of eighth and sixteenth notes, ending with a double bar line. The third staff contains a melody of eighth and sixteenth notes, ending with a double bar line. The fourth staff is empty. The fifth staff contains a bass line of eighth and sixteenth notes, ending with a double bar line. The lyrics "- men." are written below the third and fifth staves.

AVE MARIA

TRIPLEX

MEDIUS

CONTRATENOR

A - ve Ma - ri - a, di-væ ma - tris An - næ fi-li - a

A - ve Ma - ri - a, di-væ ma - tris An - næ

fi-li - a u - ni - ca.

u - ni - ca. A - ve Ma - ri -

fi - li - a u - ni - ca. A - ve Ma -

A - ve Ma - ri - a, quæ pe-pe-ri - sti pu - e -

quæ pe-pe-ri - sti pu - e - rum

- ri - a, quæ pe-pe-ri - sti pu - e - rum vi - ri -

- rum vi - ri - li si - ne se - mi -

- vi - ri - li si - ne se - mi -

- li si - ne se - mi - ne, si - ne se -

ne. mi ne. A - ve Ma - ri - a, Ie - sum tu - um fi - li

um la - cta - sti sa - cro u - be - re,

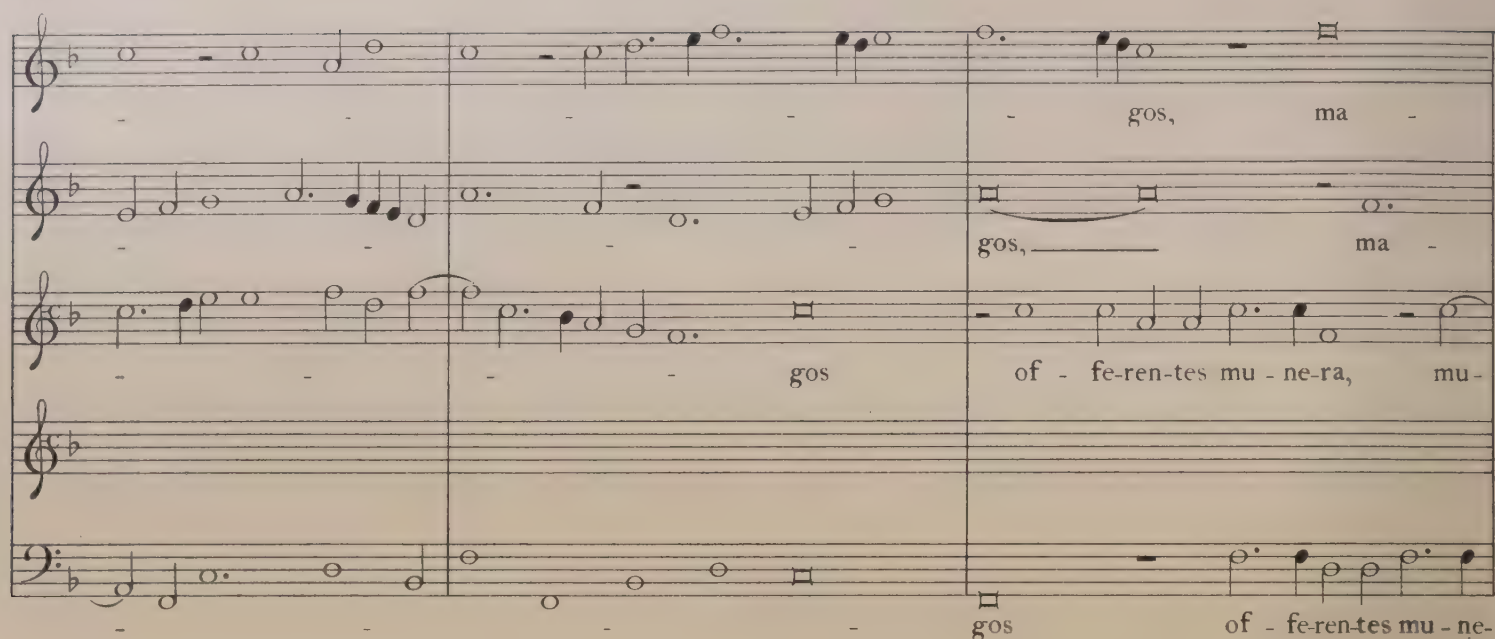
re, u - be - re. A - ve Ma - ri

a, i - psum a - lu - i sti tu - a super

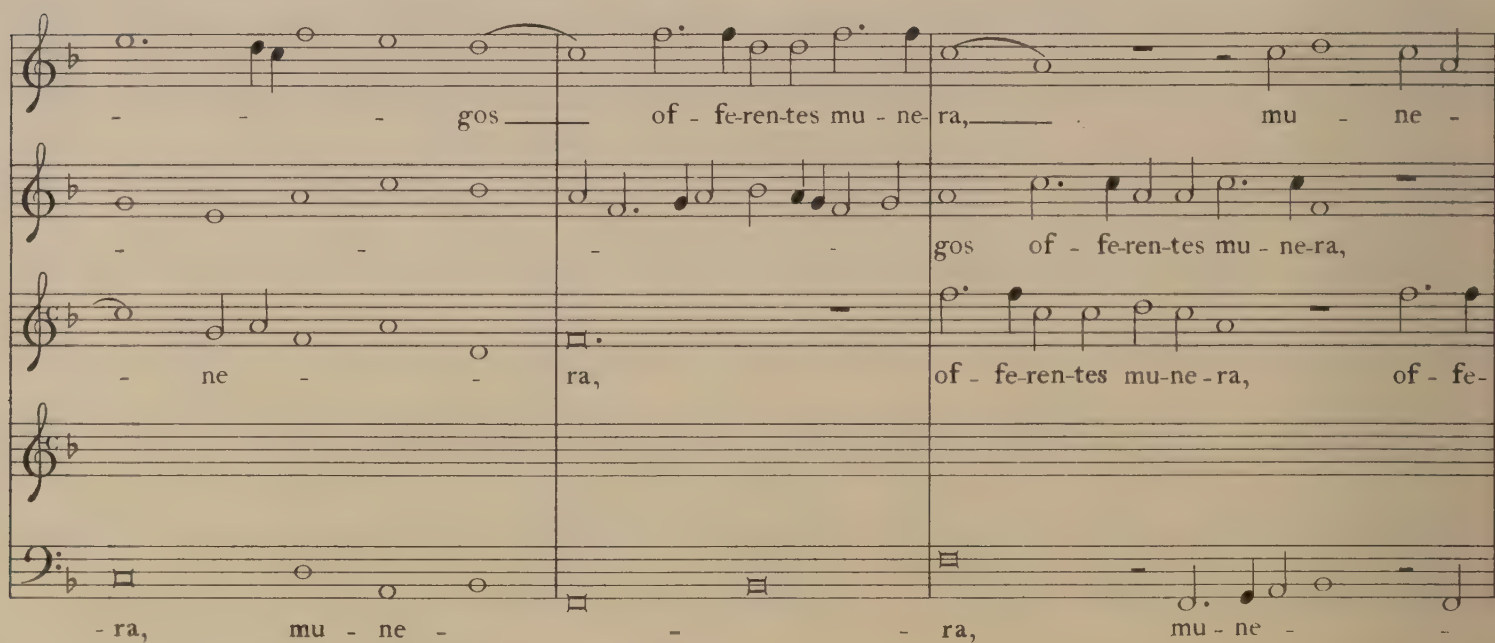
- sti tu-a su-per ge - nu - a, ge - nu - ge - nu - a, ge - nu -

A - ve Ma - ri - a, A - ve Ma - ri - a, A - ve Ma - ri - a

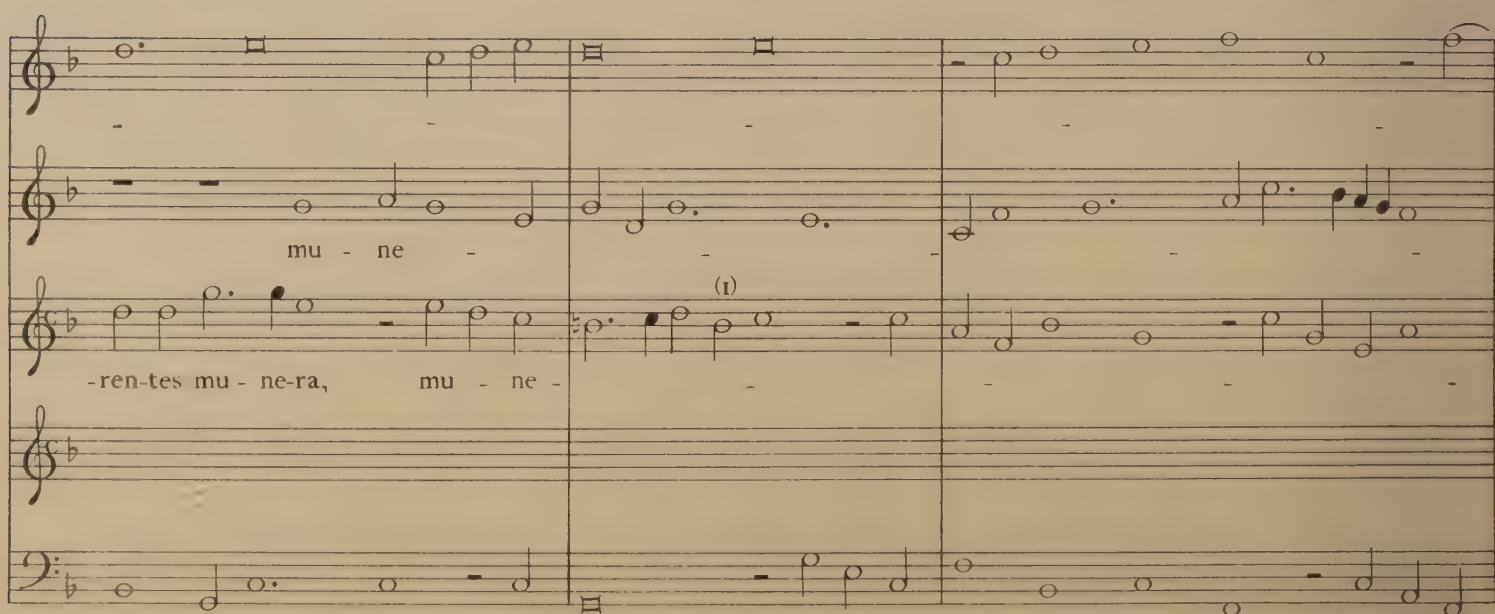
- a, tres vi-di - sti ma - a, tres vi-di - sti ma - a, tres vi-di - sti ma -



First system of a musical score. It consists of five staves. The top staff is a vocal line with lyrics: "gos, ma". The second staff is a vocal line with lyrics: "gos, ma". The third staff is a vocal line with lyrics: "of - fe-ren-tes mu - ne-ra, mu -". The fourth staff is a vocal line with lyrics: "of - fe-ren-tes mu - ne-ra, mu -". The fifth staff is a bass line with lyrics: "of - fe-ren-tes mu - ne-".



Second system of a musical score. It consists of five staves. The top staff is a vocal line with lyrics: "of - fe-ren-tes mu - ne-ra, mu - ne -". The second staff is a vocal line with lyrics: "of - fe-ren-tes mu - ne-ra, mu - ne -". The third staff is a vocal line with lyrics: "of - fe-ren-tes mu - ne-ra, of - fe-". The fourth staff is a vocal line with lyrics: "of - fe-ren-tes mu - ne-ra, of - fe-". The fifth staff is a bass line with lyrics: "ra, mu - ne - ra, mu - ne -".



Third system of a musical score. It consists of five staves. The top staff is a vocal line with lyrics: "mu - ne -". The second staff is a vocal line with lyrics: "mu - ne -". The third staff is a vocal line with lyrics: "ren-tes mu - ne-ra, mu - ne -". The fourth staff is a vocal line with lyrics: "ren-tes mu - ne-ra, mu - ne -". The fifth staff is a bass line with lyrics: "mu - ne -".

ra. A - ve Ma - ri

ra. A - ve Ma - ri a, Æ

ra.

ra.

- a, Æ - gy - ptum fu - gi - ens pe - ti

gy - ptum fu - gi - ens pe - ti

sti an - ge - li per mo - ni

sti an - ge -

(1)

- li per mo-ni

(2)

(3)

ta.

ta.

A - ve

A - ve Ma -

Ma - ri - a,

quæ - si - sti tu

- ri - a,

quæ - si - sti tu - am sub - o - lem,

am sub - o

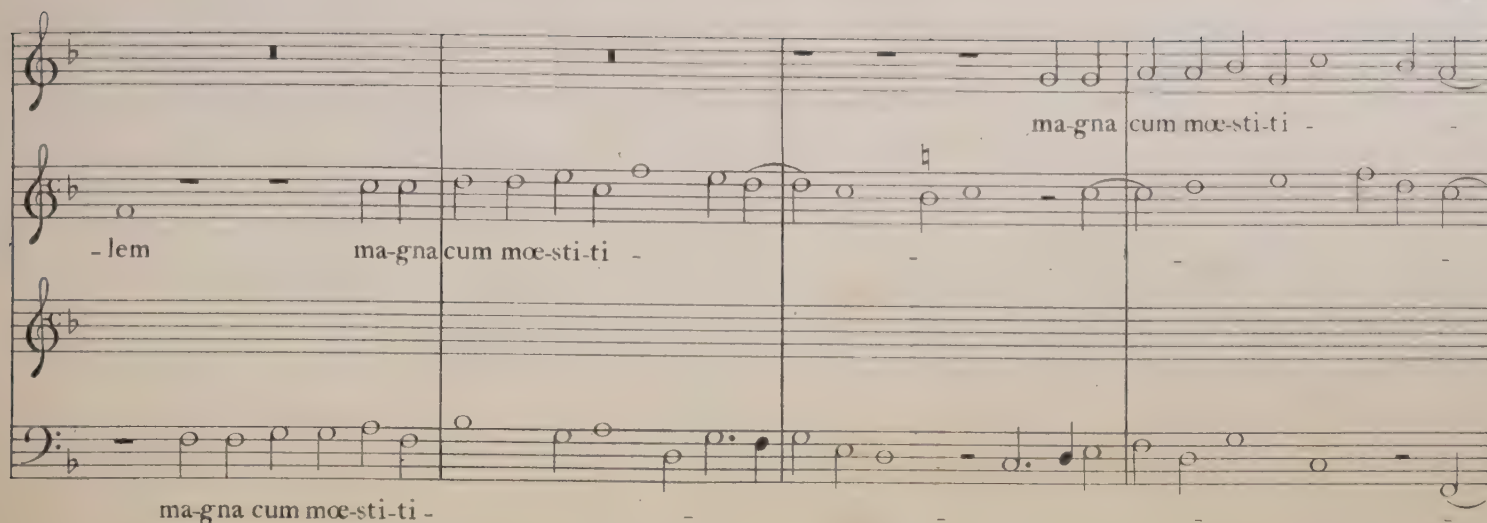
sub - o

lem

(1) add b: Pet. 40.

(2) add. ♯: Pet. 41.

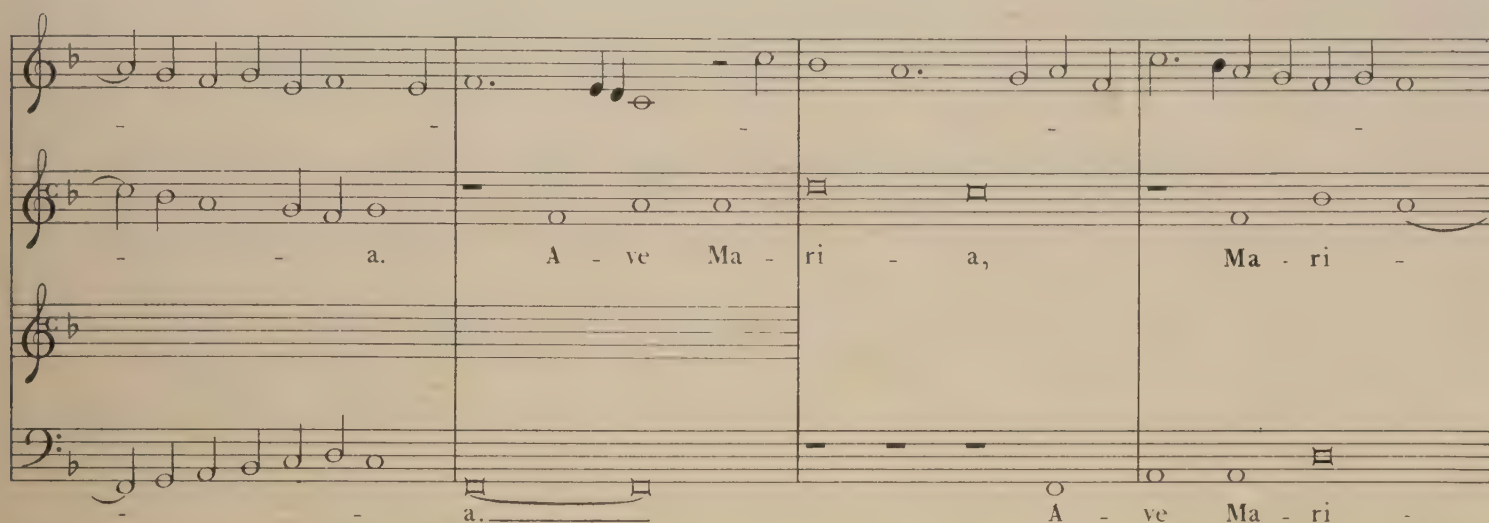
(3) add. b: Pet. 40.



ma-gna cum mœ-sti-ti -

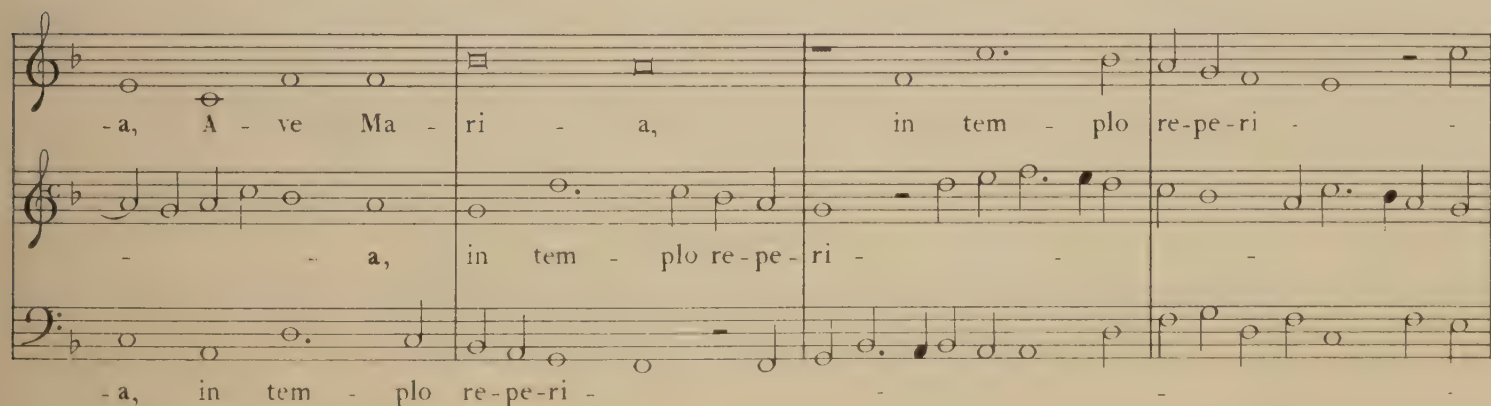
- lem ma-gna cum mœ-sti-ti -

ma-gna cum mœ-sti-ti -



a. A - ve Ma - ri - a, Ma - ri -

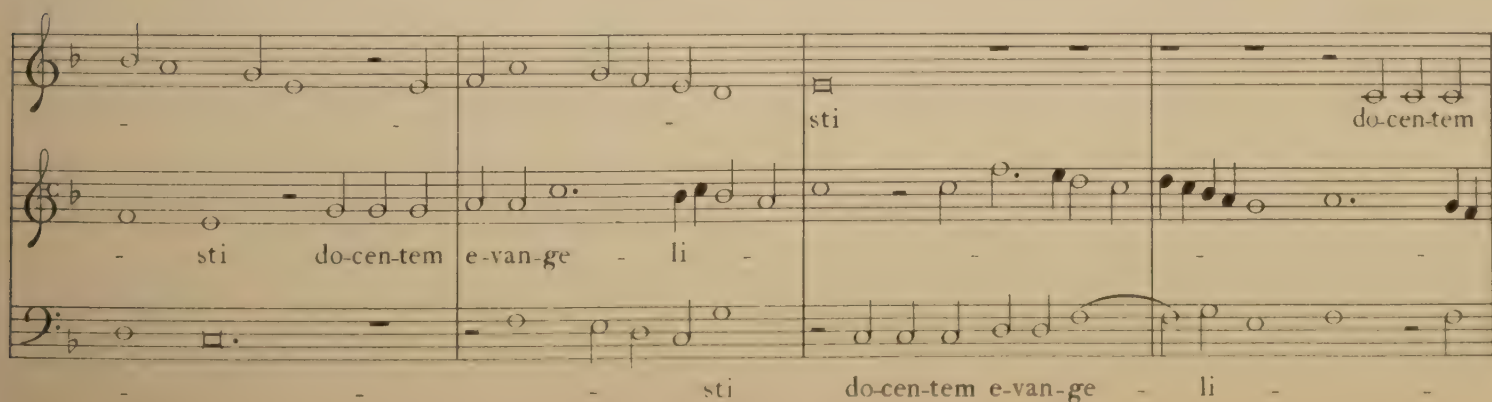
a. A - ve Ma - ri -



- a, A - ve Ma - ri - a, in tem - plo re-pe-ri -

- a, in tem - plo re-pe-ri -

- a, in tem - plo re-pe-ri -



sti do-cen-tem

sti do-cen-tem e-van-ge - li -

sti do-cen-tem e-van-ge - li -

do-cen-tem e-van-ge - li -

e-van-ge - li -

a. Con -

a.

(1) (2)

- a. Con - ser - va tu-os fa-mu-los

- ser - va tu-os fa-mu - los hæc per tu - a

Con - ser - va tu-os fa-mu-los

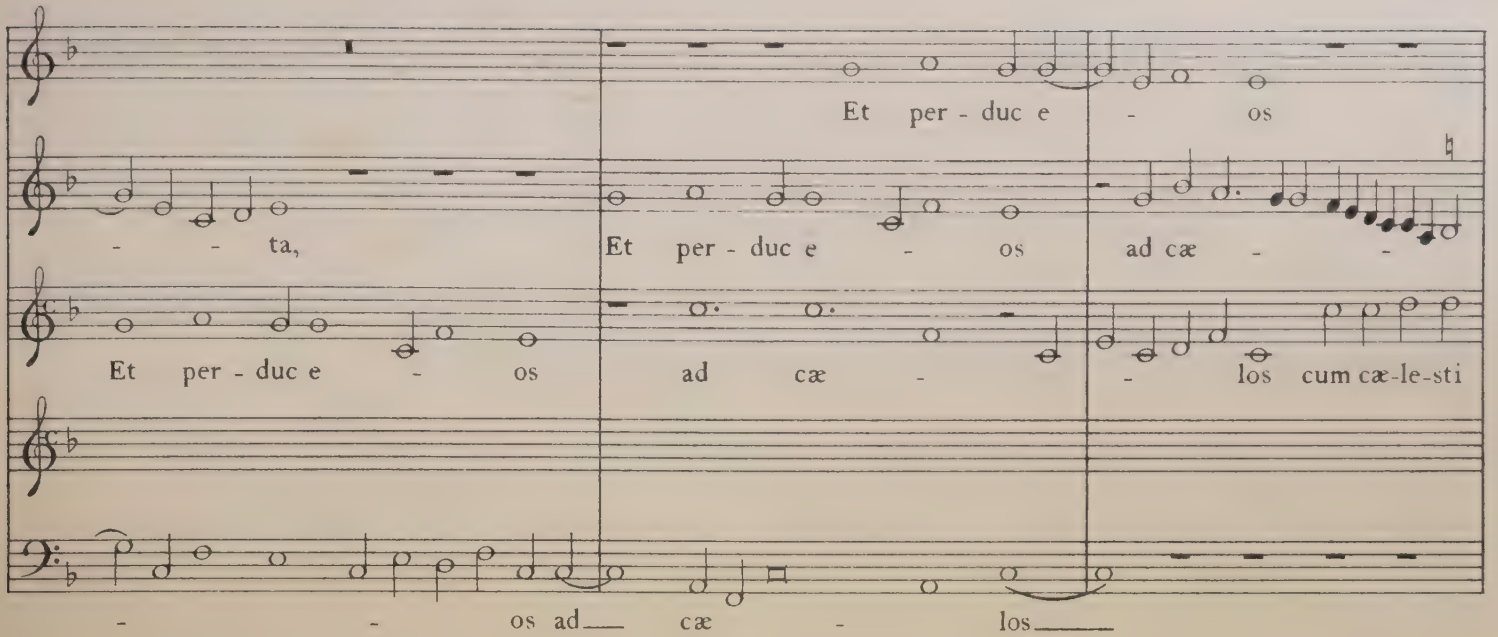
- a. Con - ser - va tu-os fa-mu - los

hæc per tu - a me - ri - ta,

me - ri - ta, me - ri -

hæc per tu - a me - ri - ta,

hæc per tu - a me - ri - ta, Et per - duc e -



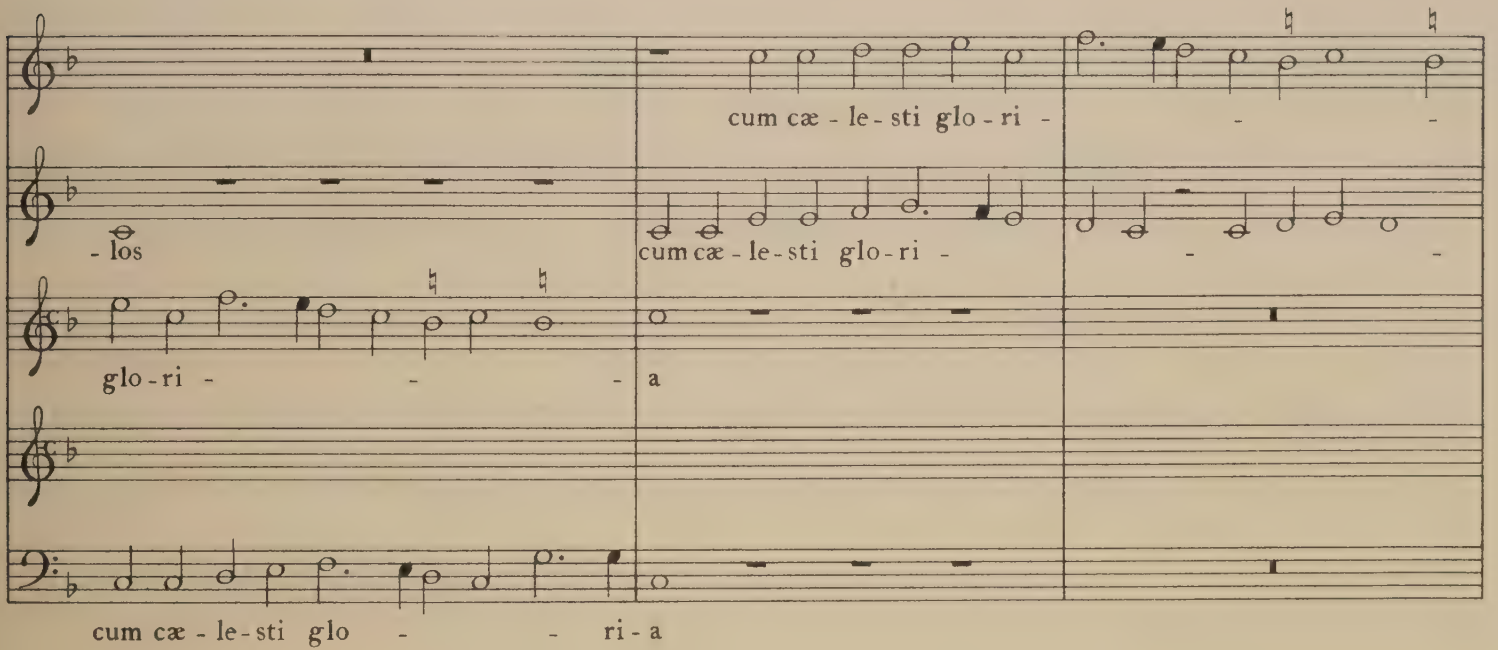
Et per - duc e os

ta,

Et per - duc e os ad cæ

Et per - duc e os ad cæ los cum cæ-le-sti

os ad cæ los



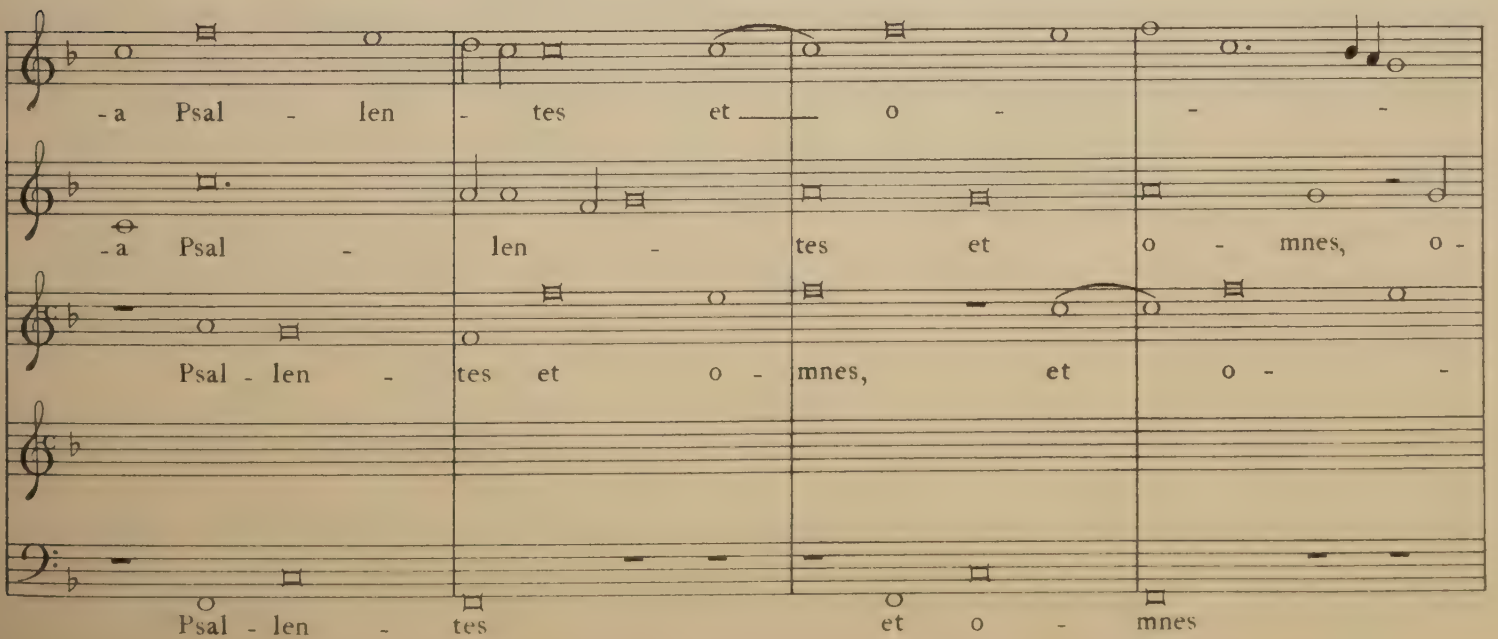
cum cæ - le - sti glo - ri -

los

cum cæ - le - sti glo - ri -

glo - ri - a

cum cæ - le - sti glo - ri - a

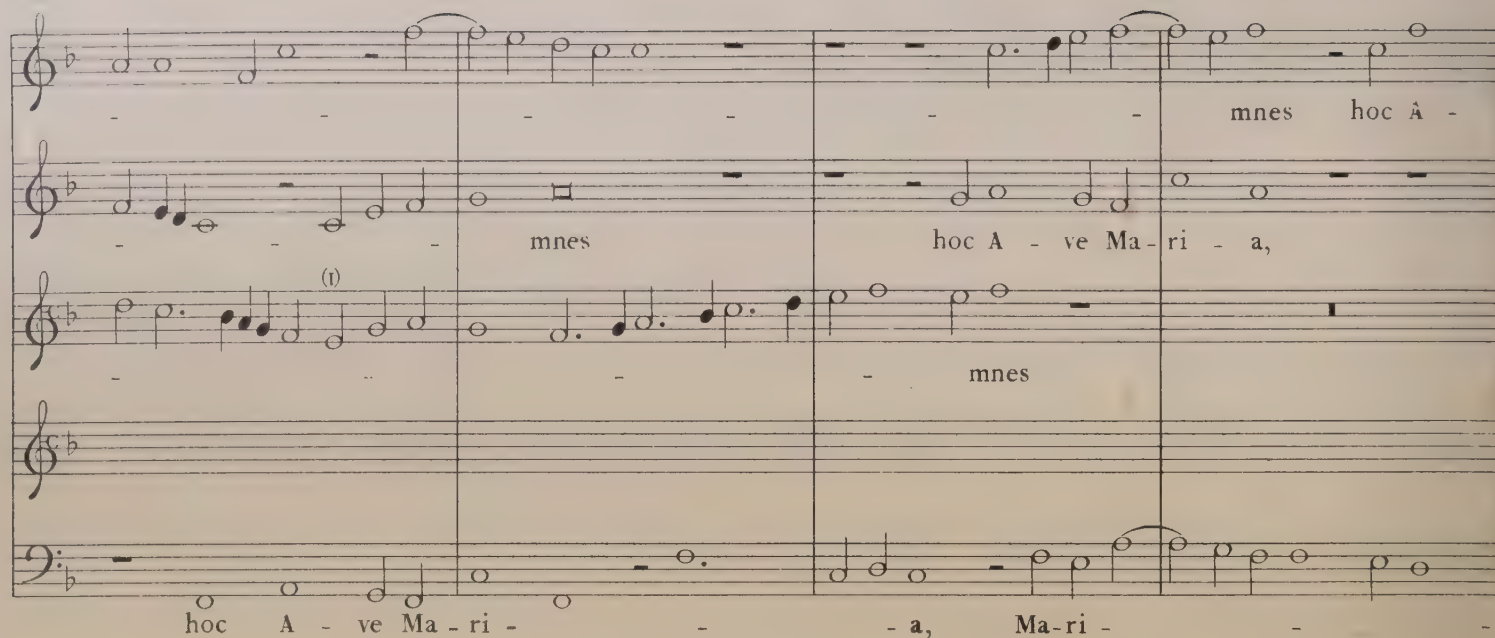


- a Psal - len - tes et o -

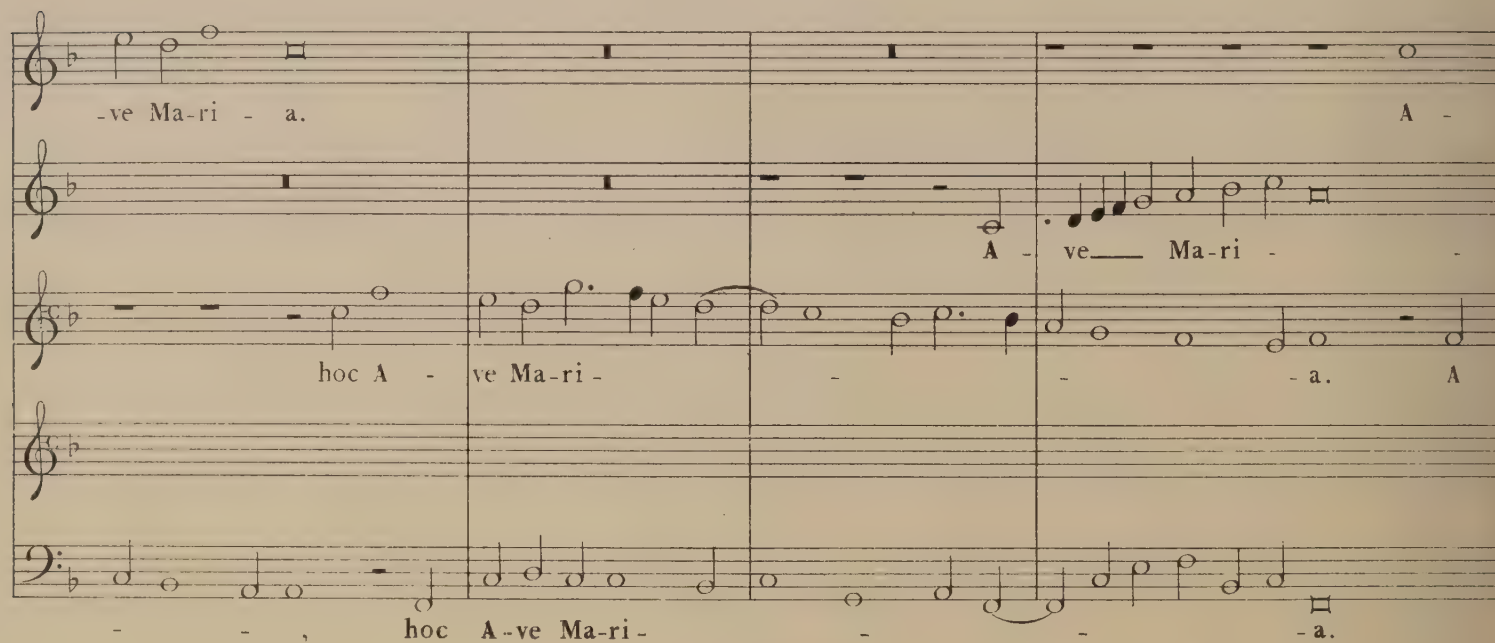
- a Psal - len - tes et o - mnes, o -

Psal - len - tes et o - mnes, et o -

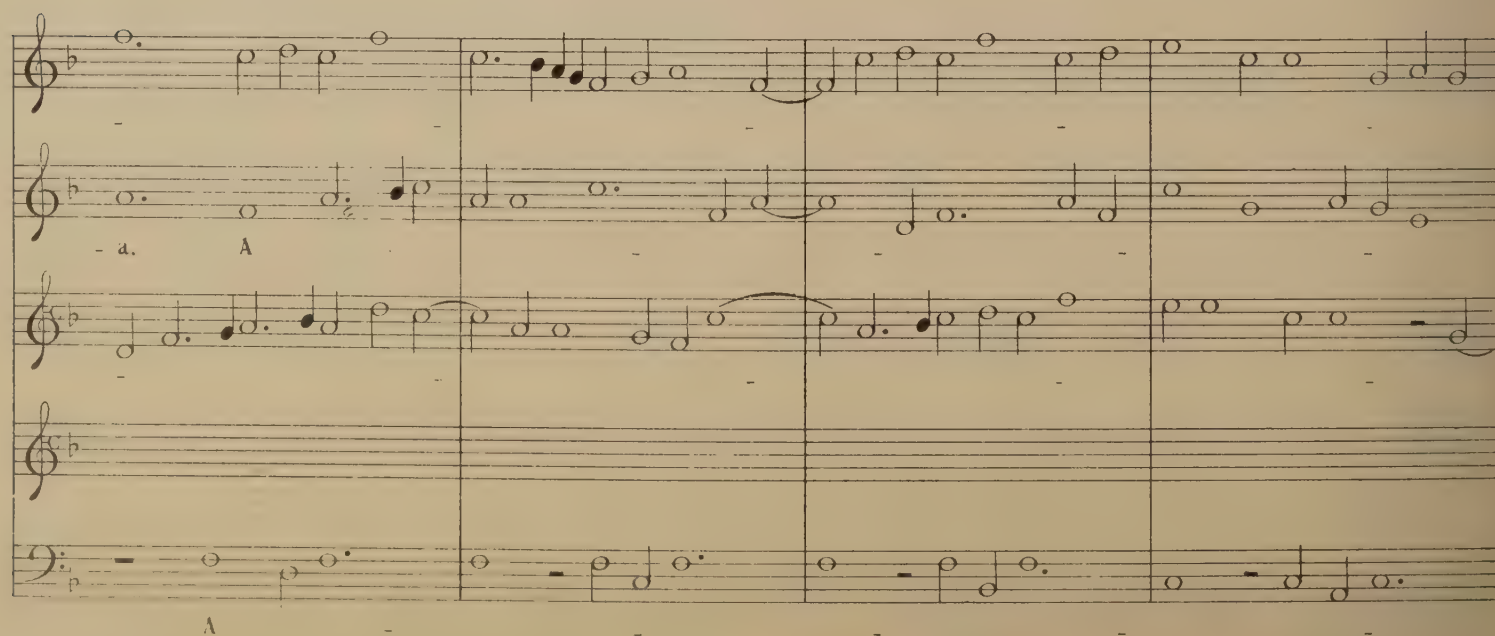
Psal - len - tes et o - mnes



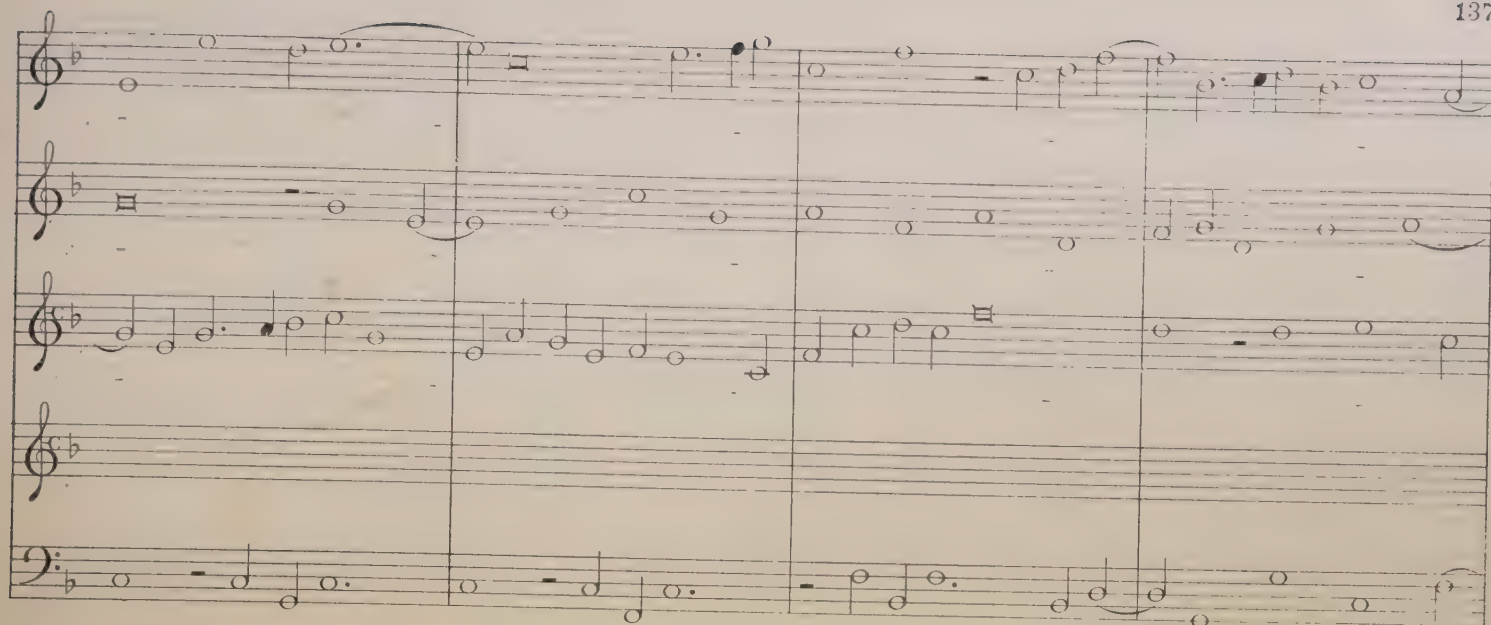
First system of musical notation. It consists of five staves. The top staff is a vocal line with lyrics: "mnes hoc A -". The second staff is a vocal line with lyrics: "mnes hoc A - ve Ma - ri - a,". The third staff is a vocal line with a first ending bracket labeled (I) and lyrics: "mnes". The fourth staff is a vocal line. The fifth staff is a bass line with lyrics: "hoc A - ve Ma - ri - a, Ma - ri -".



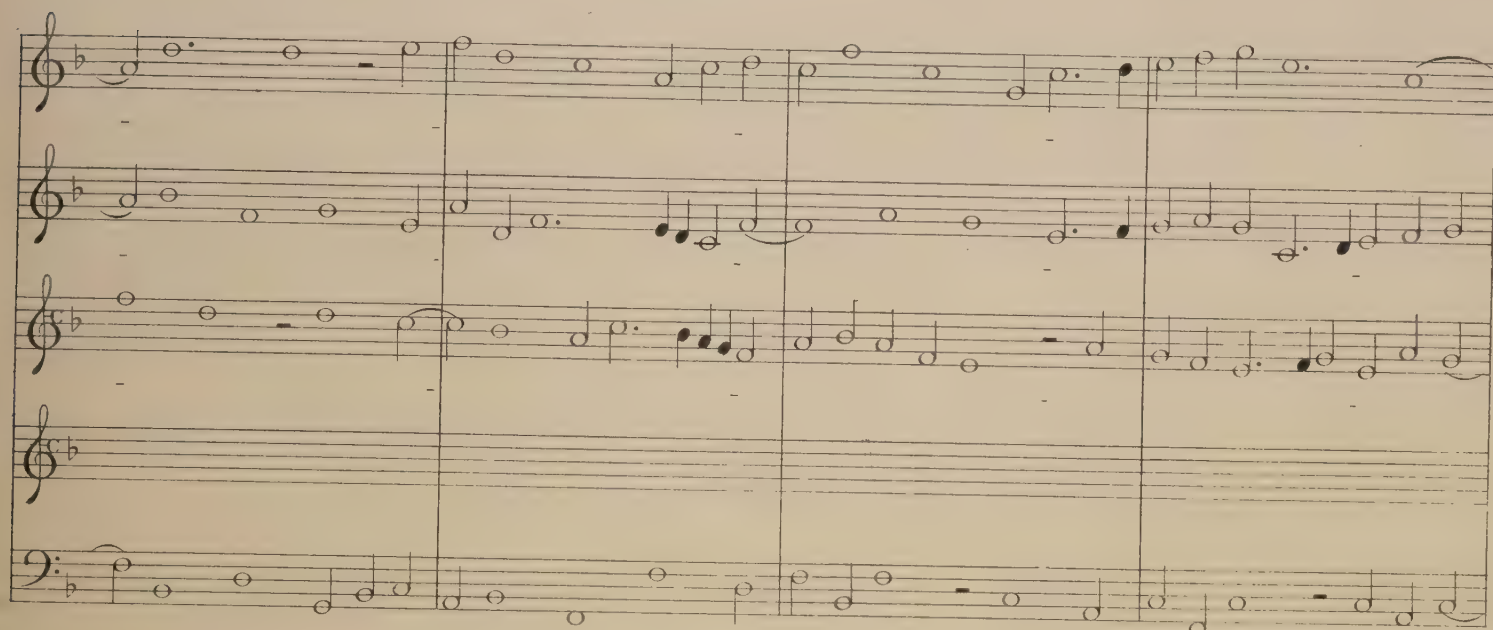
Second system of musical notation. It consists of five staves. The top staff is a vocal line with lyrics: "-ve Ma - ri - a. A -". The second staff is a vocal line with lyrics: "A - ve Ma - ri -". The third staff is a vocal line with lyrics: "hoc A - ve Ma - ri - a. A". The fourth staff is a vocal line. The fifth staff is a bass line with lyrics: "hoc A - ve Ma - ri - a."



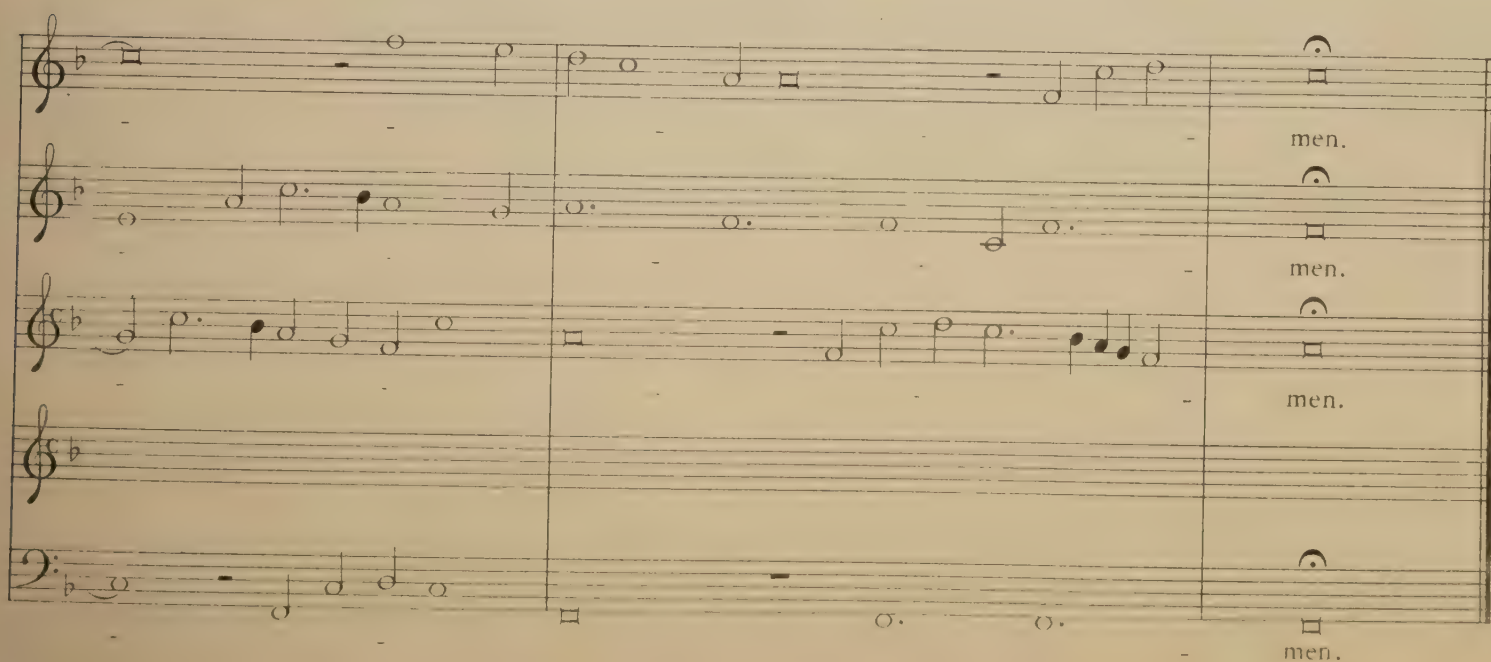
Third system of musical notation. It consists of five staves. The top staff is a vocal line. The second staff is a vocal line with lyrics: "- a. A". The third staff is a vocal line. The fourth staff is a vocal line. The fifth staff is a bass line with lyrics: "A".



The first system of musical notation consists of five staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melody with various note values, including quarter, eighth, and sixteenth notes, and rests. The second staff is a treble clef with a key signature of one flat, containing a melody with quarter and eighth notes. The third staff is a treble clef with a key signature of one flat, containing a melody with quarter and eighth notes. The fourth staff is a treble clef with a key signature of one flat, containing a melody with quarter and eighth notes. The fifth staff is a bass clef with a key signature of one flat, containing a melody with quarter and eighth notes.



The second system of musical notation consists of five staves. The top staff is a treble clef with a key signature of one flat, containing a melody with quarter and eighth notes. The second staff is a treble clef with a key signature of one flat, containing a melody with quarter and eighth notes. The third staff is a treble clef with a key signature of one flat, containing a melody with quarter and eighth notes. The fourth staff is a treble clef with a key signature of one flat, containing a melody with quarter and eighth notes. The fifth staff is a bass clef with a key signature of one flat, containing a melody with quarter and eighth notes.



The third system of musical notation consists of five staves. The top staff is a treble clef with a key signature of one flat, containing a melody with quarter and eighth notes. The second staff is a treble clef with a key signature of one flat, containing a melody with quarter and eighth notes. The third staff is a treble clef with a key signature of one flat, containing a melody with quarter and eighth notes. The fourth staff is a treble clef with a key signature of one flat, containing a melody with quarter and eighth notes. The fifth staff is a bass clef with a key signature of one flat, containing a melody with quarter and eighth notes. The word "men." is written below the second, third, fourth, and fifth staves in the final measure of the system.

O BAPTISTA

TRIPLEX

MEDIUS

CONTRATENOR

TENOR

BASSUS

O Ba - pti -

- sta, va - tes Chri -

- pti - sta, va - tes Chri - sti, Qui in - ter

- sti, Qui in - ter na - tos sur - re - xi -

na - tos sur - re - xi -

- sti Mu - li - e - rum ma - xi -

- sti Mu - li - e - rum ma - xi - mus,

- mus, Sis pro no - bis tu - a ple - be

Sis pro no - bis tu - a ple - be Quem

Quem pul - sa - mus in hac æ - de

pul - sa - mus in hac æ - de Con - so -

Con - so - no - ris vo - ci -

- no - ris vo - ci -

Tu de - fen - de cho - rum i -

- bus ;

- stum Cu - ius ca - put es post Chri - stum

Cu - ius ca - put es post Chri - stum Et pa - tro - nus

Et pa - tro - nus o - pti - mus, Cu - ius quo - que mem - bra su - mus,

o - pti - mus, Cu - ius quo - que mem - bra su -

Ne nos læ - - det i - ræ fu - mus Ad -

- mus, Ne nos læ - det i - ræ fu - mus Ad - sit a - mor cor -

- sit a - mor cor - di

- di -

-bus. Ni - hil non cum De - o - va - les, Qui te in - ter tot mor - ta - les -

Ni - hil non cum De o va - les, Qui te in - ter tot mor -

-bus. Ni - hil non — cum De - o - va - les, Qui te in - ter tot mor -

— Præ - e - le - xit u - ni - cum, Ut sis te - stis no - stræ spe -

- ta - les Præ - e - le - xit u - ni - cum,

- ta - les Præ - e - le - xit u ni - cum, Ut sis te - stis no - stræ

- i, Ve - rus præ co Ver bi De - i, Mon - strans De - i

Ut sis te - stis no - stræ spe - i, Ve - rus præ co Ver bi De -

spe - i, Ve - rus præ co Ver bi De - i, Mon - strans

Fi - li - um. Mi - rus tu - i no - tat or - tus, Quod sis te - stis spe - i, por -

- i Mon - strans De - i Fi - li - um. Mi - rus tu - i no - tat or - tus, Quod sis te - stis

De - i Fi - li - um. Mi - rus tu - i no - tat or - tus, Quod sis te - stis spe - i,

- tus Ac præ - cur - sor Do - mi - ni, Do - mi - ni.

spe - i, por - tus Ac præ - cur - sor Do - mi - ni.

por - tus Ac præ - cur - sor Do - mi - ni. Quan - do Ga - bri - el nun -

At - que pa - tri as - si - gna -

At - que pa - tri as - si - gna -

- ti - a - vit,

- vit No - men su - i fi - li -

- vit No - men su - i fi - li -

No - men su - i fi - li -

- i. Ma - ter cur -

- i. Ma - ter cur - va - se - ne -

- va se - ne - ctu - te - Mi - ra con - ce - pit vir - tu -

- ctu - te - Mi - ra con - ce - pit - vir - tu - - te

- te Im - par o - nus u - te - ro. Dem - pta pa - tris est lo - que -

Im - par o - nus u - te - ro. Dem - pta pa - tris est lo - que - la,

(1) B: Pet. 32.

(2) F: Pet. 32.

(3) o for o: Pet. 32.

-la, Cu - ius e - ras tu me - de - la Na - tus

Cu - ius e - ras tu me - de la Na - tus De-i nun - ti -

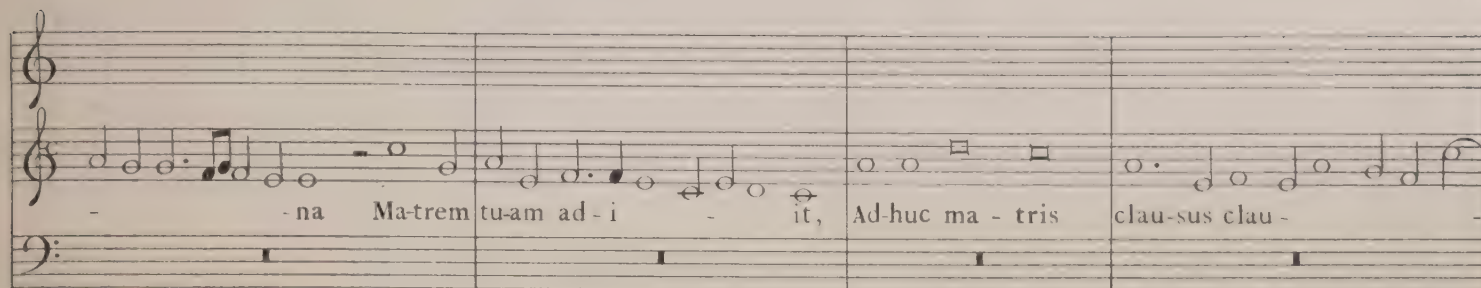
De-i nun - ti -

o: _____

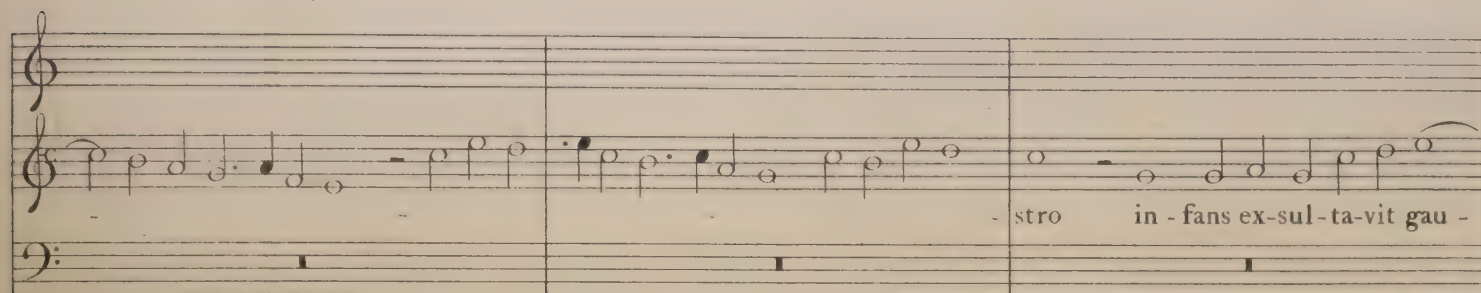
Quem Ma - ri - a in _____

o: _____

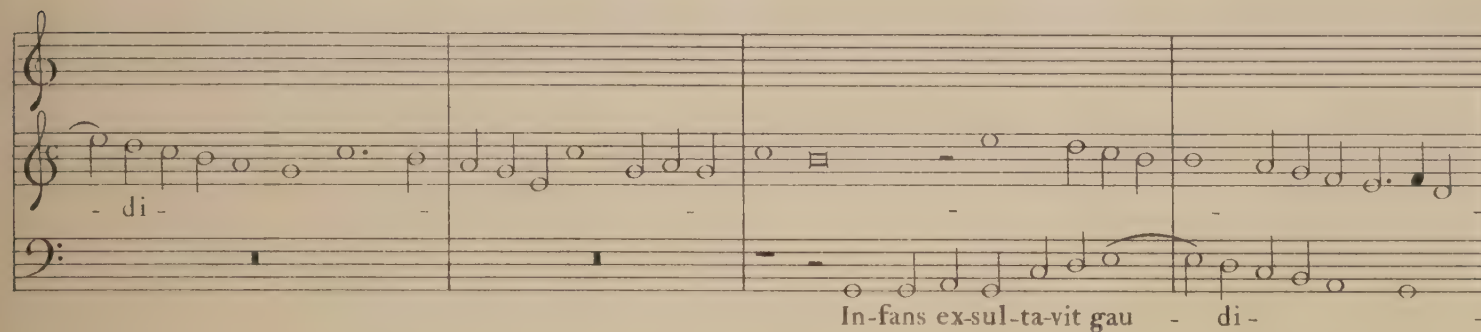
mon ta na Sa - lu - ta - tum vo ce ple



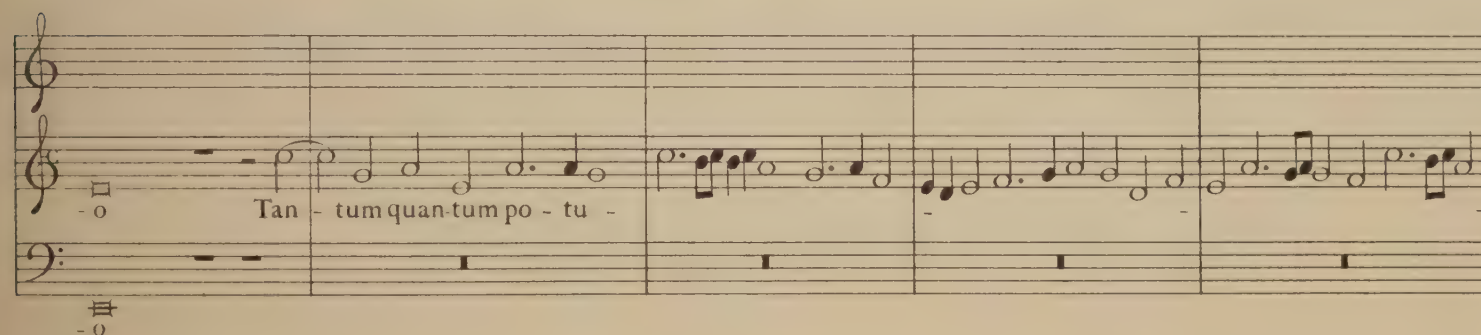
na Matrem tu-am ad-i it, Ad-huc ma - tris clau-sus clau -



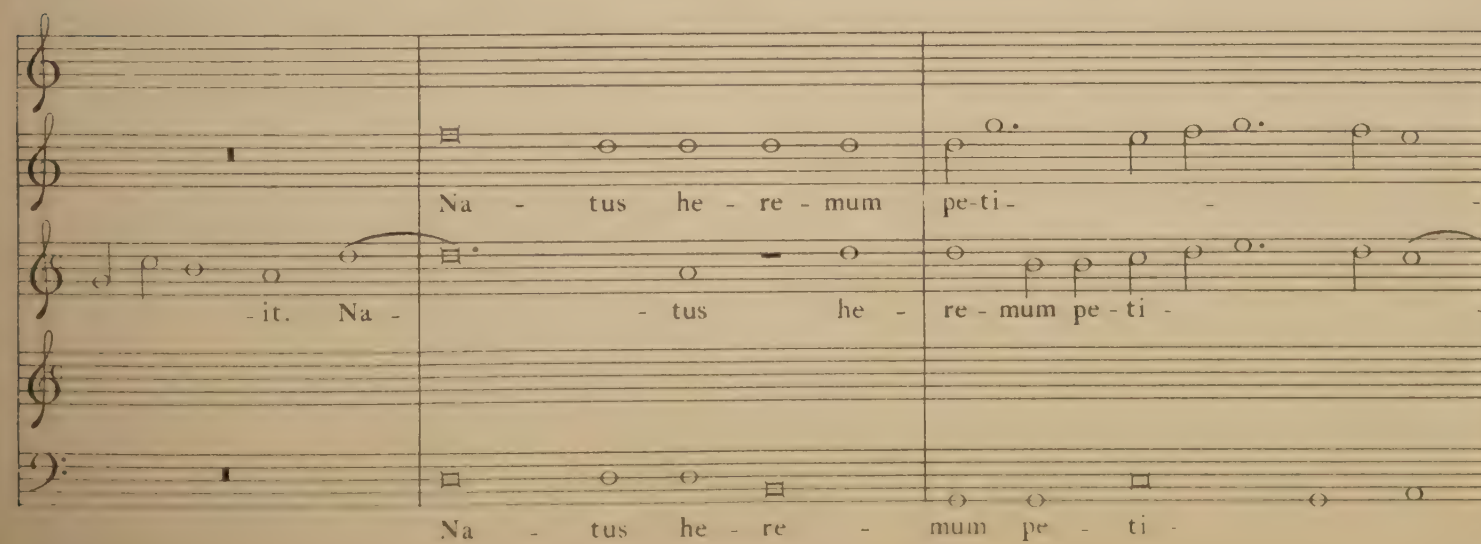
stro in - fans ex-sul-ta-vit gau -



di - In-fans ex-sul-ta-vit gau - di -



Tan - tum quan-tum po - tu -

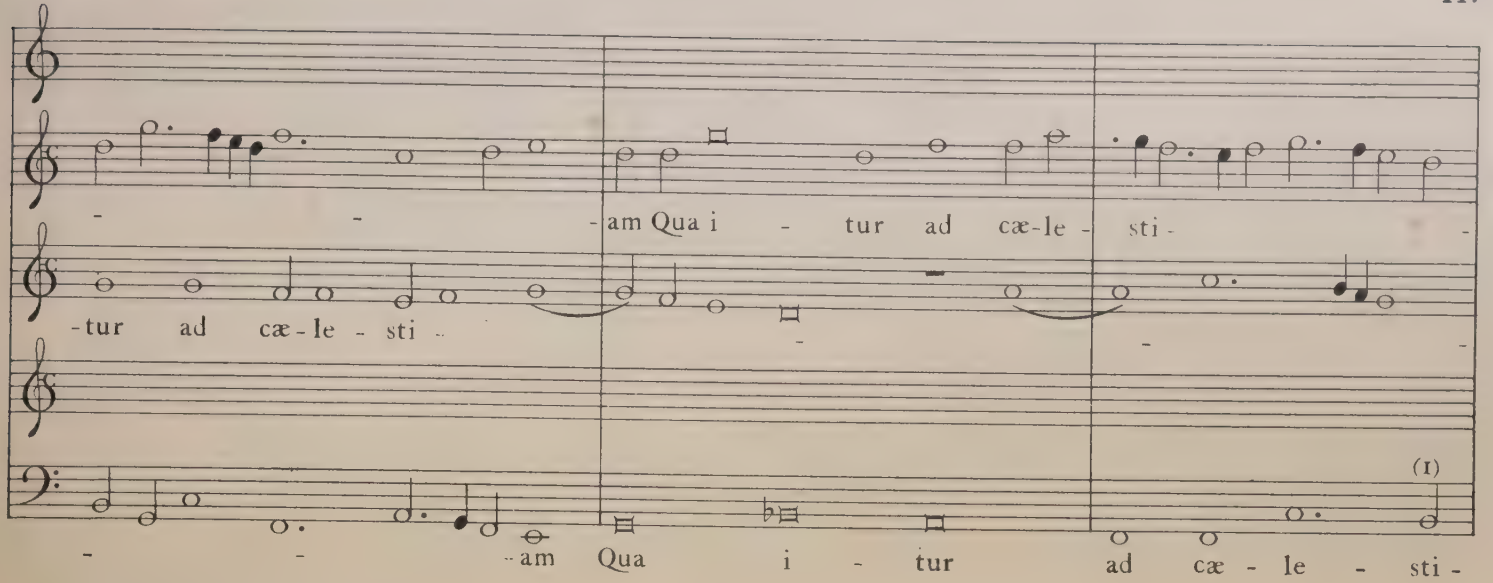


Na - tus he - re - mum pe-ti -
- it. Na - tus he - re - mum pe - ti -
Na - tus he - re - mum pe - ti -

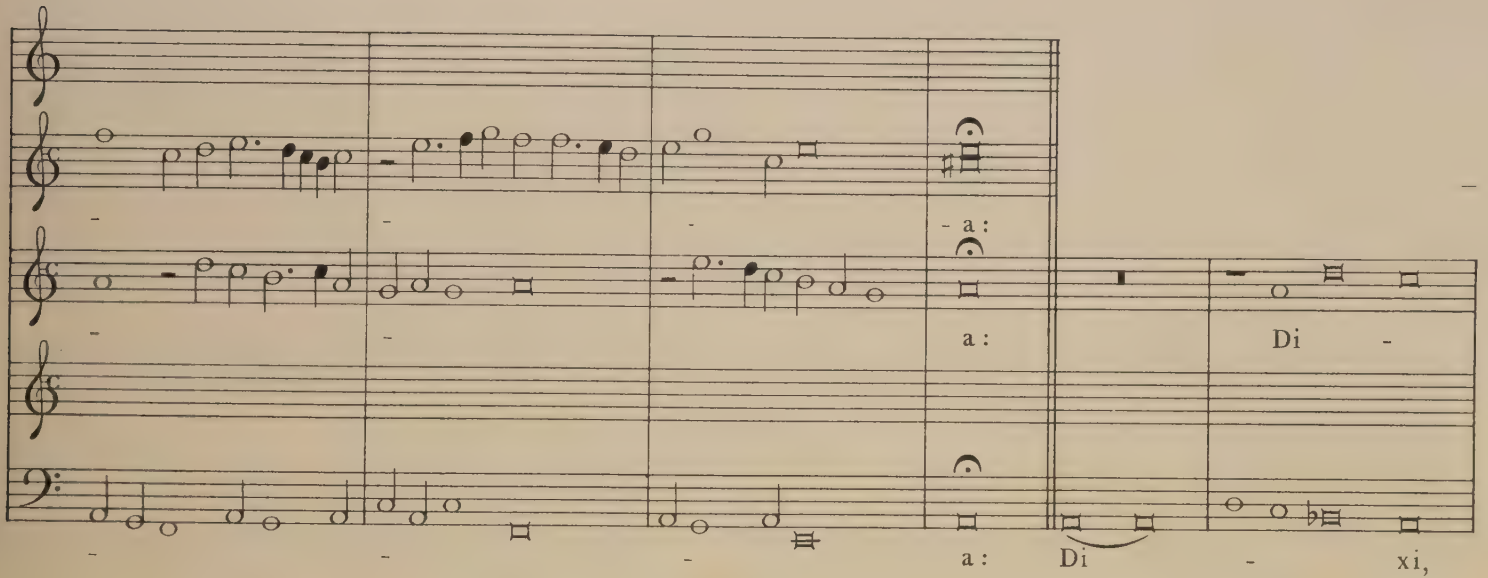
-sti, Pœ-ni-te - re do - cu - i - sti Ho-mi-nes per mo - ni-
-sti, Pœ - ni - te - re do-cu - i - sti

-ta. Es - se pu -
Ho - mi-nes per mo - ni - ta. Es - se pu - tant te Messi -
Ho - mi-nes per mo - ni - ta. Es - se pu - tant te Mes - si -

- tant te Mes - si - am, Qui - a do-cu - i - sti vi -
-am, Qui - a do - cu - i - sti vi - - am Qua i -
- am, Qui - a do - cu - i - sti vi -



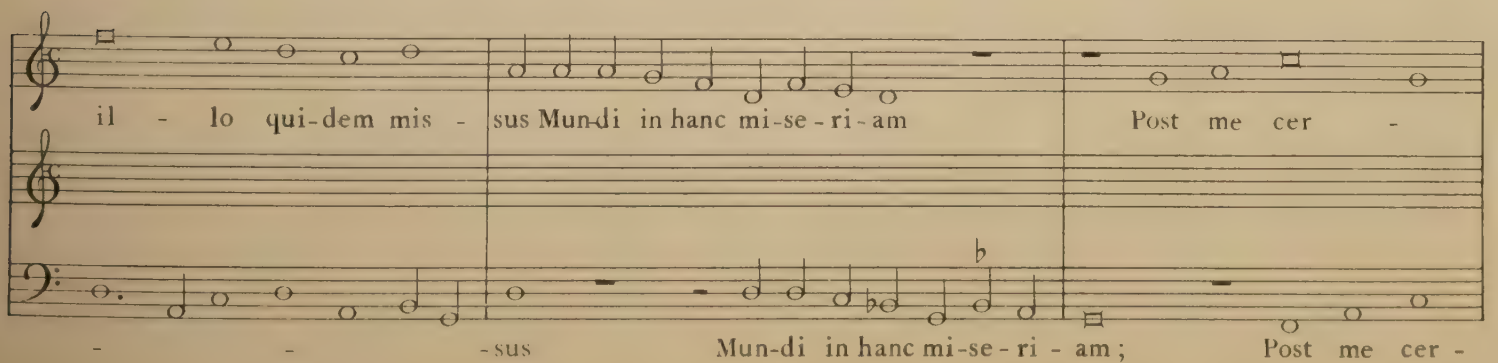
- am Qua i - tur ad cæ-le - sti -
 - tur ad cæ-le - sti -
 - am Qua i - tur ad cæ-le - sti - (1)



- a:
 a:
 Di -
 a: Di - xi,



- xi, non sum e - go Chri - stus, Sed ab
 non sum e - go Chri - stus, Sed ab il - lo qui - dem mis -



il - lo qui-dem mis - sus Mun-di in hanc mi-se-ri-am Post me cer -
 - sus Mun-di in hanc mi-se-ri - am; Post me cer -

- te ve-ni-et A - gnus, Cu-ius e - go non sum

- te ve-ni-et A - gnus, Cu - ius e - go non sum di -

di - gnus Sol - ve-re cor - ri - gi - am. Post hoc Chri - stum ba pti -

- gnus Sol-ve-re cor-ri - gi - am. Post hoc Chri - stum ba-pti-za - sti,

- za - sti, Di - gi-to-que de-mon-stra - sti In Ior-da-no flu - mi -

Di-gi-to-que de - monstra - sti In Ior-da-no flu-mi -

- ne. Pa -

- ne. Pa -

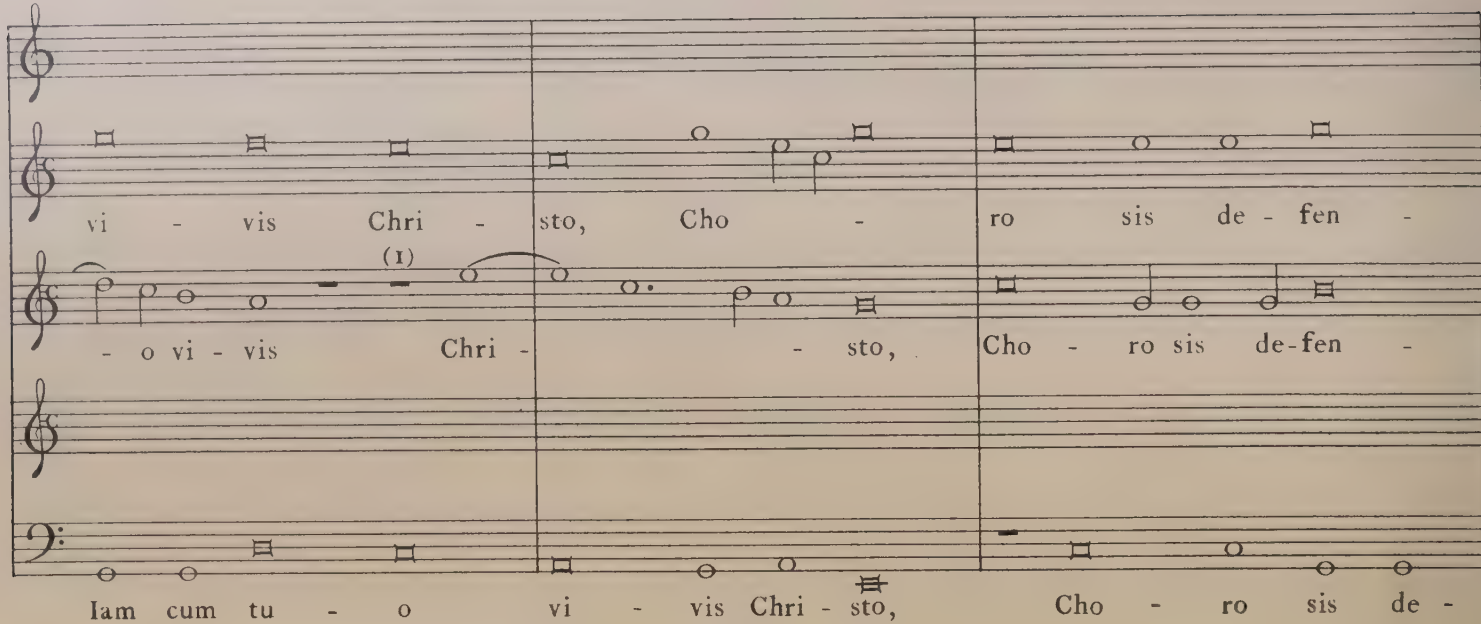
Pa tris vo - cem ex - au - di - sti, San -

- tris vo - cem ex - au - di sti, San - ctum Spi - ri - tum -

-ctum Spi - ritum-que vi - di sti
 Colum-bi - na
 -que vi - di - sti

Co-lum-bi - na spe - ci -
 spe - ci - e.
 Co-lum-bi - na spe - ci -

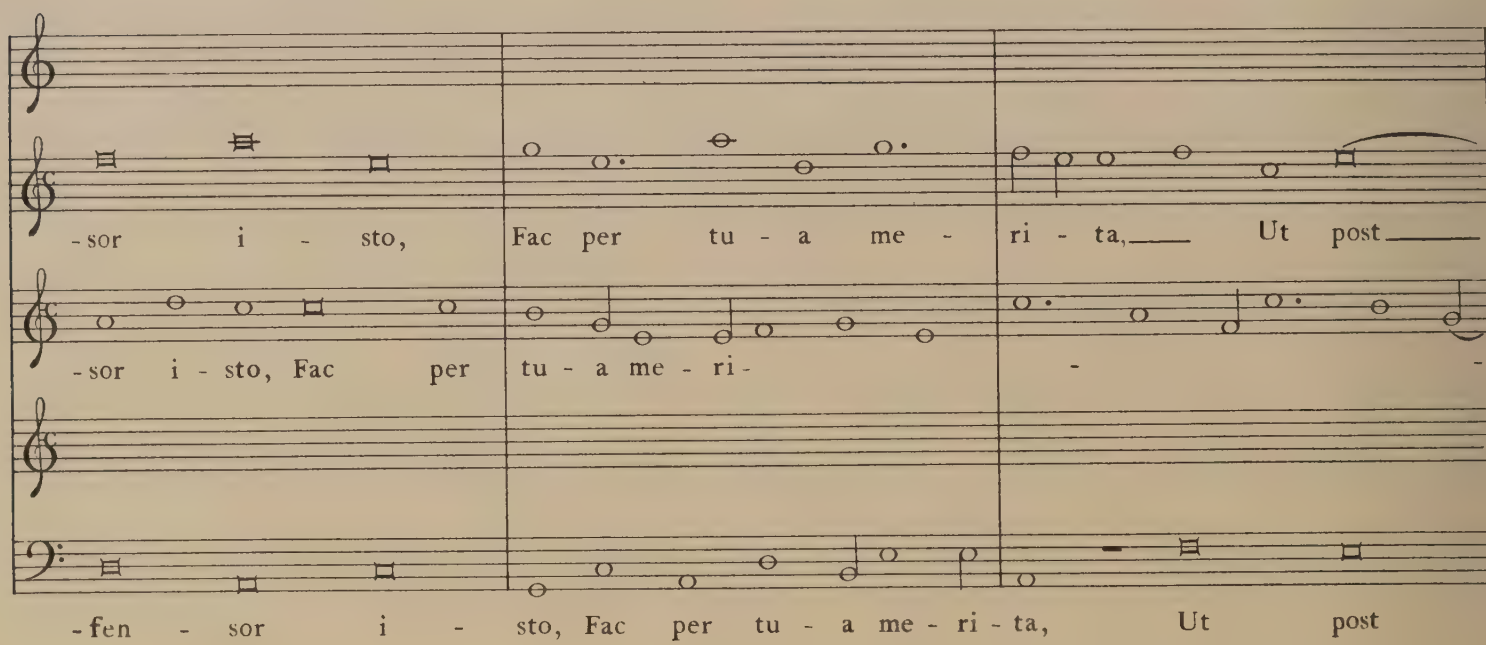
-e. Iam cum tu - o
 Iam cum tu -
 -e.



vi - vis Chri - sto, Cho - ro sis de - fen -

(1)
- o vi - vis Chri - sto, Cho - ro sis de - fen -

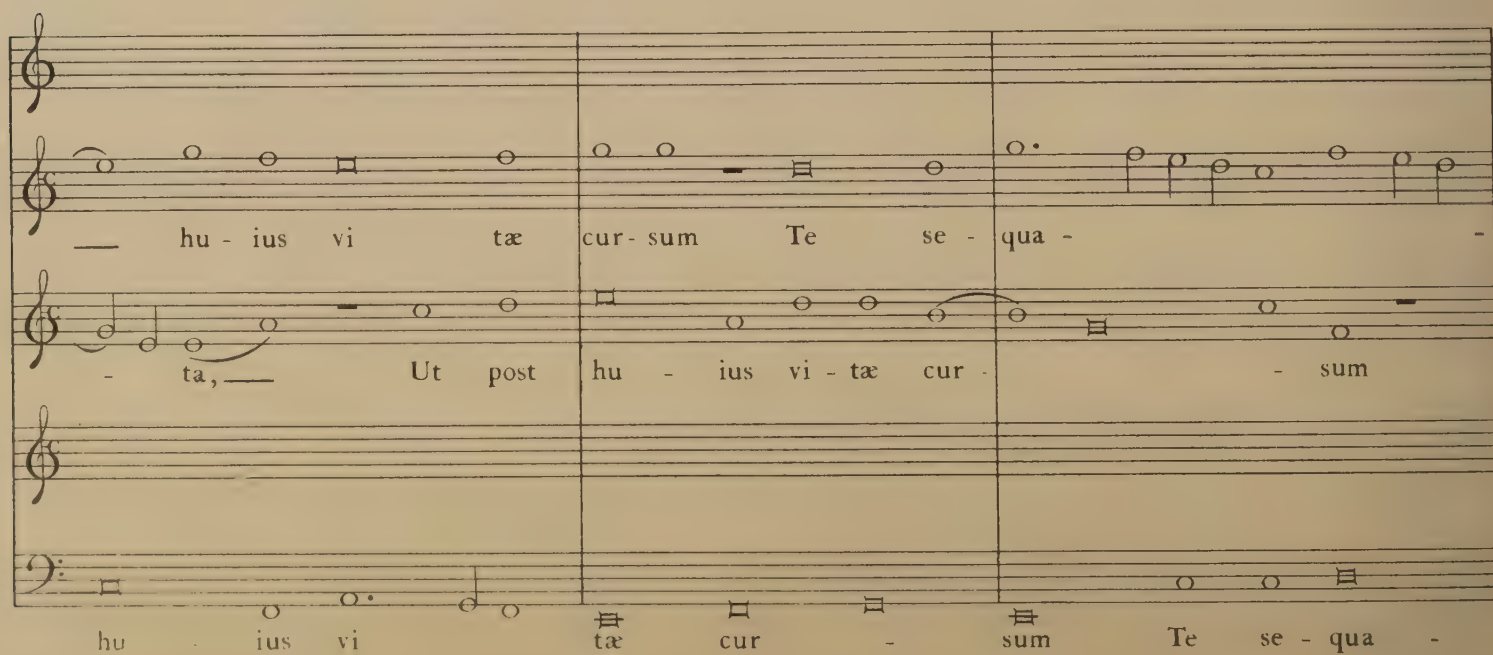
iam cum tu - o vi - vis Chri - sto, Cho - ro sis de -



- sor i - sto, Fac per tu - a me - ri - ta, Ut post

- sor i - sto, Fac per tu - a me - ri -

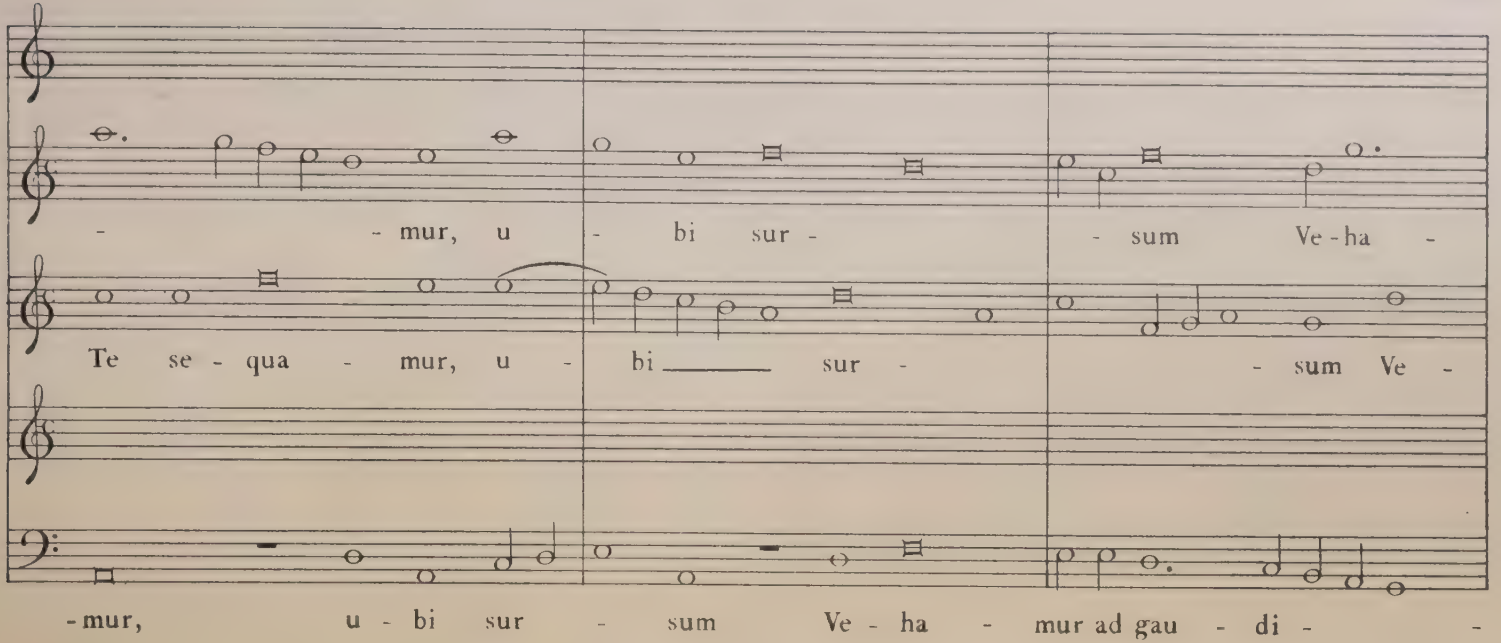
- fen - sor i - sto, Fac per tu - a me - ri - ta, Ut post



hu - ius vi - tæ cur - sum Te se - qua -

ta, Ut post hu - ius vi - tæ cur - sum

hu - ius vi - tæ cur - sum Te se - qua -



- mur, u - bi sur - sum Ve - ha -

Te se - qua - mur, u - bi sur - sum Ve -

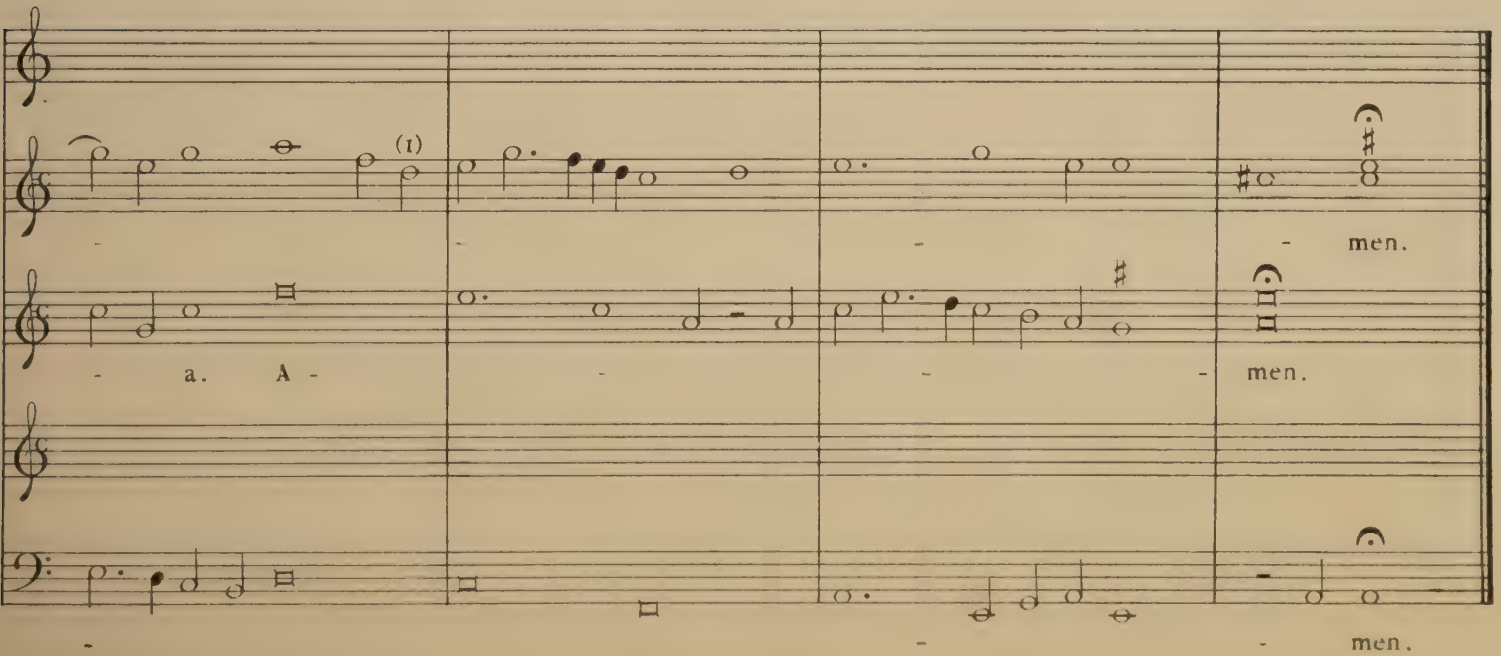
-mur, u - bi sur - sum Ve - ha - mur ad gau - di -



- mur ad gau - di - a. A -

ha - mur ad gau - di -

- a. A -



a. A - men.

men.

men.

(1) do for d : Pet. 41.
DD

JOHN MARBECK

1510(?)—85(?)

JOHN MARBECK

THE date of John Marbeck's birth, appointments, and death remain hitherto undiscovered, nor has his will been found. It is not unlikely that he was a native of Windsor and was born in the Cloisters of St. George's Chapel, where, as he himself stated in 1550, he had spent the greatest part of his life in the study of music and playing the organ.¹ It is most likely that he was born early in the sixteenth century; his son Roger was born in 1536.² Like Parsley he was thus the contemporary of Tallis.

The name of Marbach is to be found in the Calendars of Domestic State Papers, 37 Henry VIII, vol. xxi, pt. i, p. 60; writing to Henry Bullinger Richard Hilles mentions one Master Marbach who is a Lutheran. Possibly the name was of German origin, *beck* being substituted in English for the German *bach*.

The extant records of the Dean and Canons of Windsor during the sixteenth century are, unfortunately, very scanty, and they supply little information as to the biography of this remarkable person.

The following references to Marbeck are to be found at Windsor:

In Dr. Derham's manuscript book, entitled 'Observables relating to Windsor College',³ are these entries:

- 33 Hen. VIII Joh. Marbeck p modulatōe orgaṇ per 4° . . .
- 5 Eliz. D^{mo} Marbeck pulsat orgaṇ pro fredo per 4° . . . 40^s.
- 8 Eliz. Mag^{ro}. Marbeck.

Derham's manuscript dates *circa* 1716–35, but it contains many valuable extracts from earlier books that have perished.

In the Compotus Roll of William Chedsey, Canon of Windsor, for the year 1557–8,⁴ payments to Marbeck are recorded thus:

Solutum magistro Marbecke pro confectione libri 'collectarii' ex iussu magistri Somer [Canon John Somer] . . . xl^s.

Solutum magistro Marbecke pro labore suo ut patet per billam . . .

¹ *A Concordance . . . by John Marbecke*, 1550. From dedicatory address, and see page 159.

² *D. N. B.*

³ Windsor Records (St. George's Chapel), iv, B. 18, f. 149.

⁴ Windsor Records (St. George's Chapel), xv. 56, f. 43.

JOHN MARBECK

In a petition dated 1 Dec., 1 Edward VI,¹ and presented to the King's Commissioners by the Minor Canons and Lay Clerks, the name of John Marbeck heads the list of fifteen lay clerks who signed it, that of George Thaxton, who was at that date his fellow-organist, coming third on the list.

Among the injunctions of the King's Commissions dated 26 Oct., 4 Edward VI,² is the following minute :

‘ And whereas we understand that John Merbecke and George Thaxton hath of your grant fees appointed them severally for playing upon organs ; we take order that the said John and George shall enjoy their severall fees during their lives if they continue in that Colledge in as large and ample a manner as if organ playing had still continued in the Church.’

With reference to these entries it should be stated that there were simultaneously at this period, and until the middle of the seventeenth century, two organists at St. George's Chapel ; both were lay clerks, and one was Master of the Choristers, this latter office being distinct from that held by a Minor Canon, whose duty it was to teach the ten choristers (and ten other poor children) ‘ the Catechisme and the Principalls of Grammar and to write and also to see to their manners every morning in the year from 6 a.m. to 8, and from noon till 2 p.m. . . . The rest of the day the Teacher of music shall instruct the said Choristers dilligently to sing and play upon Instruments.’

The line of succession of the organists of St. George's Chapel at this period is interesting. In 1550, as shown above, Marbeck and Thaxton held office. Thaxton must have died or retired soon after this, for Robert Golder described himself in his will dated 28 Nov., 6 Eliz.³, as ‘ one of the players of thorgans w^tin the quenes ma^{ties} ffree chapell w^tin her castell of Wyndesor’. An indenture appointing Richard Farrant⁴ was dated 6 Elizabeth, from which it would appear that Farrant became Marbeck's colleague in 1564 in succession to Golder. Farrant died on 30 Nov. 1580, and in this year (24 Eliz.) ‘ Richard Farrant, one of the Queen's Chappell’ (i. e. the Chapel Royal) was appointed by indenture. ‘ He came upon the special request and desire of ye Dean and Canons.’⁵ This must have been a second Richard Farrant. This point has

¹ B.M. Harl. MS. 7049, f. 209 et seq.

² Ibid.

³ P.C.C. 2, Crymes.

⁴ Dr. Evans's book of Memoranda, 1701 ; Windsor Records (St. George's Chapel), iv, B. 16 and 17.

⁵ Dr. Evans's book (quoted above), f. 52^v.

JOHN MARBECK

not hitherto been noticed, and it throws light on the appointment of a Richard Farrant to the Chapel Royal in 1569¹ which has commonly been described as a 'reappointment of Richard Farrant'. This second Richard was succeeded by Nathaniel Giles on 1 Oct., 37 Elizabeth;² by indenture he was 'made a clerk and organist of this chappell as also M^r of ye 10 boyes . . . and his lodging call'd ye old Commons where Richard Farrant lately dwelt'. This implies that the second Richard Farrant had been master of the choristers, as also had the first Richard Farrant, and Marbeck does not seem to have held this particular office at any period in which he was one of the organists. Marbeck was succeeded by John Mundy, but this fact furnishes no evidence of the date of his death, since the Chapter records are silent as to the date of Mundy's appointment; the first mention of him as 'pulsat. org.' is in 34 Elizabeth, as noted in Dr. Derham's manuscript book.³

Turning to other sources of information, the earliest known mention of Marbeck occurs in the will of William Tate, Canon of Windsor,⁴ who died in 1540. Tate left a legacy of five pounds to Marbeck, and the name of 'John Merbeck the writer of this same Testament' was among the witnesses, another being 'William Francklen Deane of Wyndesore', who very shortly after was one of the commissioners before whom Marbeck was indicted for heresy.

It is clear that for a considerable period before this date Marbeck had been devoting his attention very largely to religious subjects and had adopted Calvinistic views. He had also before this date, as we learn from his own statement,⁵ given an immense amount of time and labour to the compilation of his complete concordance of the Bible. His experience in this time of religious upheaval was curiously similar to that of Taverner, and we may suppose that his Masses and Latin Motets were composed before this period of disturbance. His changed views caused him to state⁶ that he had 'consumed vainly the greatest part of my life in the study of Musike and plaiyng the organs', a phrase that recalls Taverner's regrets for his 'vain ditties'.

On 16 March 1543 his house was searched by the Commissioners and a copy made by him of a treatise by Calvin was seized, together with the manuscript of his Concordance.⁷ Two days later, on 18 March, letters were

¹ Rimbault's *Old Cheque Book of the Chapel Royal*, p. 2.

³ Windsor Records (St. George's Chapel), iv, B. 18, f. 149.

⁵ Dedicatory address in *A Concordance . . . by John Marbecke*, 1550.

² Dr. Evans's Book, f. 83.

⁴ P.C.C. 14, Pynnyng.

⁶ Ibid. ⁷ *D. N. B.*

JOHN MARBECK

sent to Windsor to call Testwood, Marbeck, and Benett before the Privy Council,¹ and on the following day² at a Privy Council meeting Marbeck of Windsor was committed to the Marshalsea Prison for maintaining seditious opinions. He was accused of having written against the Sacrament of the Altar, affirming contemptuously 'That the holly masse when the preist doth consecrate the body of our lord is pollutyd difformyd sinfull and open robbery of the glory of God from the which a Xpan harte ought both to abhore and flee: and the eleevacion of the sacrament is the symylitude of the setting upp of Images of the calves in the temple buylded by Jeroboam and that it is more abhominacion then the Sacrifies don by the Jewes in Jeroboams temple to those calves; and that certayne and sure it is that Christ himselfe is made in this masse mens laughinge stocke'.

This indictment was made before John, Bishop of Sarum, Sir William Essex, Sir Humphrey Foster, William Frankelyn (Dean of Windsor), John Latton, Thomas Bennette, and other commissioners.³

Sir Sidney Lee states⁴ that between this date and Whitsuntide he was frequently examined by Gardiner, and that his wife with difficulty obtained permission to visit him in prison. The trial took place at Windsor on 26 July, and Marbeck with three others was condemned to be burnt at the stake. The sentence on the other three was carried out at a spot in what is now known as 'the Chapter Garden' at Windsor.⁵ Marbeck was, however, reprieved through the influence of Gardiner, and on 4 Oct.⁶ following a full pardon was granted to 'quidam Johes Marbeck de nova Wyndesour in com̄ Berks Organplayer alias dom Johan Marbeck de nova Windesora in com̄ p̄dto yoman'.

In 1550 was published Marbeck's famous 'The booke of Common praier noted Imprinted by Richard Grafton Printer to the Kinges Maiestie Cum priuelegio ad imprimendum solum'.

The scope and purpose of this work are so well known as to call for no further notice here, but it needs to be emphasized that there were two distinct prints of this book issued in 1550, and that there are many details in which

¹ *Domestic State Papers, Hen. VIII*, vol. xviii, pt. 1, p. 164.

² *Ibid.*, p. 167.

³ Record Office Pat. Rolls, 1543, part 6, 727, memb. 35.

⁴ *D. N. B.*, *sub* Marbecke.

⁵ Information supplied by Sir Clements Markham.

⁶ Record Office Pat. Rolls, 1543, part 6, 727, memb. 35.

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the two differ. This fact is often overlooked when reference is made 'to the original edition' or to holograph reproductions of one or other of the 1550 imprints.

In this same year Marbeck issued 'A Concordāce, that is to saie, a worke wherein by the ordre of the letters of the A. B. C. ye maie redely finde any worde conteigned in the whole Bible, so often as it is there expressed or mencioned. Esay xiiij That whiche the Lorde of hostes hath determined, who is able to resiste. Anno M.D.L.

The colophon reads :

Who is God but the Lorde
The Lorde hath brought this to passe.
Richardus Grafton, typographus Regius excudebat.
Mense Iulij A.M.D.L. Cum priuilegio ad imprimendum solum.

This was the earliest concordance of the whole Bible ever made, although a concordance of the New Testament had been produced by Thomas Gibson in 1536. Some idea of the laborious nature of this work may be gathered from the fact that, even in its final and shortened form, it contains nine hundred folios, each of which is divided into three columns. Every word was followed by its Latin equivalent. It was dedicated to King Edward VI. Considerable extracts from the dedicatory address may be quoted here as showing, in Marbeck's own words, the many vicissitudes which called out in him an amazing display of courage and perseverance in producing the book ; it also gives some account of his trial and pardon.

In the first place Marbeck described himself as one who

'in a maner never tasted the swetnes of learned Letters, but altogether brought up in your highnes College at Wyndesore, in the study of Musike and playyng Organs, wherin I consumed vainly the greatest part of my life.'

Passing to the Concordance he says :

'this worke hath escaped so many ieoperdies and nowe finished and brought to light . . . I began to practise diverse & sundrie waies, blottying a greate nombre of queres of paper, before I could bryng it into order . . . I continued my labours, and wrote the whole worke in sentences . . . which made a greate and houe volume : And as I had almoste finished the same, my chaunce emong others was, at Windsore to bee taken in a labirinth, and troublesome net of a law called the Statute of vi. articles, where, by meanes of good woorkers for my dispatch, I was quickly condempned and Judged to death, for the copyng out of a worke, made by the greate Clerke Master Jhon Calvin, written against the same sixe articles . . . but the same tyme was my greate worke,

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among other, taken from me and utterly lost . . . But the livyng lorde, who brought Daniell out of the lake of Lions, and sent the Prophete Abacuck to beare hym foode, moved the harte of the noble and famous Prince, your highnes father to graunte me his most gracious pardon, whiche I enioyed and was set at libertie. After, havynge suche an earnest desire, for the furtheraunce of this good woorke, that I was never in quiet till the same were doen, I began again therewith and writt out the same.'

Through the influence of a friend he expected the support of King Henry for publishing the Concordance as well as that of 'the Quene, your highnes fathers most verteous and Godly last wife'. But

'before the quenes grace could have tyme convenient, to move the Kynges highnes, God tooke hym to his mercie, and anone I lost her grace also. . . . And then I was utterly in despaire, that it should ever forward. But when I sawe that God had set your moste excellent Maiestie, in this your Royall seate, . . . I was anone as a man newly revived in spirit . . . and would safely passe under your highnes protection. And thus beeyng encouraged, I resorted to the Imprinter hereof, . . . who seeing the volume so houghe and greate saied plainly that the charges of the Imprintyng thereof, would not onely be importunate, but the bokes when this should bee finished, would beare so excessive price, as fewe of your highnes lovyng subiectes should bee able to attain unto them : wherfore by his advise, I yet once again a newe writte out the same, in suche sorte as the worke now appereth, and by the providence of God is now finished.'

Anthony Wood¹ states that Marbeck supplicated for the B.Mus. degree at Oxford in 1549, but the University records, which are admittedly defective at that date, contain no reference to this.

The following is a list of Marbeck's published works,² in addition to the Book of Common Praier noted and his Concordance.

The Lyves of the Holy Sainctes Prophetes, Patriarches and others contaynd in Holye Scripture. 1574. 4^{to}.

The Holie Historie of King David . . . Drawne into English Meetre for the Youth to reade. 1579. 4^{to}.

A Ripping up of the Pope's Fardel. 1581. 8^{vo}.

A Booke of Notes and Commonplaces . . . gathered out of the Workes of divers singular Writers. 1581. 8^{vo}.

Examples drawn out of Holy Scriptures . . . also a Brief Conference between the Pope and his Secretary. 1582. 8^{vo}.

A Dialogue between Youth and Olde Age. 1584.

Marbeck's son Roger, born in 1536, became Provost of Oriel College, Oxford, in 1565. An unfortunate marriage changed his whole career and he

¹ *Fasti Oxon.* i. 130.

² *D. N. B.*, *sub* Marbecke.

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took up medicine, graduating M.D. at Oxford in 1573. He died in 1605 and was buried at St. Giles's, Cripplegate.

The Editors have made an exhaustive but unsuccessful search for the will of John Marbeck. The following sources have been searched in vain :

The Prerogative Court of Canterbury.

The Archdeacon's Court of Berkshire.

The Peculiar Court of the Dean and Canons of Windsor.

The Consistory Court of Sarum.

The Archdeacon's Court of Sarum.

The Archdeacon's Court of Oxford.

The Archdeacon's Court of Bucks.

The sole occurrence of the name of Marbeck in all these is that of William Marbeck, Parson of Grendon Underwood in 1597-8. Unfortunately the folio on which his will was written is missing. It is not unlikely that William was a son of John Marbeck.

Throughout this notice the Editors have used the form Marbeck, found in some of the early records of Windsor, which has the advantage of indicating the pronunciation of the name however spelt.

MANUSCRIPTS CONSULTED FOR THIS VOLUME

MISSA PER ARMA IUSTITIAE

Bodleian MSS. Mus. Sch. e. 376-81, No. 3, ff. 21, 17, 24, 17, 18.

DOMINE IESU CHRISTE

Bodleian MSS. Mus. Sch. e. 1-5, No. 4, ff. 13, 11 v, 11 v, 10, 11.

A VIRGIN AND MOTHER

Roy. Mus. Lib. Baldwin MS. f. 186 v.

AVE DEI PATRIS FILIA

Peterhouse Mus. MSS. 40, f. 78 ; 41, f. 74 v ; 31, f. 86 ; 32, f. 70.

The Tenor part is wanting.

WORDS OF MOTETS

DOMINE JESU CHRISTE

Domine Jesu Christe, fons bonorum omnium, generisque instaurator humani, sol aeterne cuncta vivificans, alens, exhilarans, qui redivivus ex mortuis, teterrima nocte cuius ipsi fueramus auctores profligata, diem illum expectatissimum, quem vivum fecit Dominus, revexisti mortalibus iuxta copiosam misericordiam tuam, regenerans nos in spem vivam, in hereditatem immortalem et incontaminatam atque immarcescibilem, conservatam in caelis erga nos : Fac nos a morte peccatorum excitatos superna quaerere, ubi tu es ad dexteram Dei sedens, superna curare non terrestria, ut quandocunque manifestatus fueris, vita nostra, et nos tecum manifestemur in gloria : Qui es et qui eras et qui venturus es, qui accepisti virtutem tuam magnam, et regnas cum Deo Patre in unitate Spiritus Sancti Deus in saecula saeculorum. Amen.

A VIRGIN AND MOTHER

A Virgin and Mother, a Queen celestial, as this day maketh exemplification, bare our Saviour Christ, the Lord imperial, which suffered death for our salvation. It pleased him so to do for our transgression. Wherefore with meek devotion sing we in the honour of his Incarnation : A Maid immaculate, of all women the flower, hath borne Christ Jesu our Saviour.

AVE DEI PATRIS FILIA

Ave Dei Patris Filia nobilissima, Dei Filii Mater dignissima, Dei Spiritus Sancti Sponsa venustissima, Dei Unius et Trini Ancilla subiectissima.

Ave summae aeternitatis Filia clementissima, summae veritatis Mater piissima, summae bonitatis Sponsa benignissima, summae Trinitatis Ancilla mitissima.

Ave aeternae claritatis Filia desideratissima, aeternae sapientiae Mater gratissima, aeternae spirationis Sponsa sacratissima, coaeternae maiestatis Ancilla sincerissima.

Ave Jesu tui filii Filia, Christi Dei tui Mater alma, Sponsi Sponsa sine ulla macula, Deitatis Ancilla sessioni proxima.

Ave Domini Filia singulariter generosa, Domini Mater singulariter gloriosa, Domini Sponsa singulariter speciosa, Domini Ancilla singulariter obsequiosa.

Ave plena gratia poli regina, misericordiae mater meritis praeclara, mundi domina a patriarchis praesignata, imperatrix inferni a prophetis praeconizata.

Ave Virgo foeta, ut sol praelecta, mater intacta sicut luna perpulchra. Salve parens inclita enixa puerpera, stella maris praefulgida, felix caeli porta.

Esto nobis via recta ad aeterna gaudia,

Ubi pax est et gloria, O gloriosissima

Semper Virgo Maria. Amen.

MASS

PER ARMA IUSTICIÆ

GLORIA

TRIPLEX
Et in ter - ra pax ho - mi - ni-bus bo -

MEDIUS
Et in ter - ra pax ho - mi - ni -

CONTRATENOR
Ho -

TENOR
Ho - mi - ni-bus bo -

BASSUS

- næ vo - lun - ta -

- bus bo - næ vo - lun - ta -

- mi - ni - bus bo - næ vo - lun - ta -

- næ vo - lun - ta -

Ho - mi - ni - bus bo - næ vo - lun - ta -

- tis.

- tis.

- tis.

- tis.

- tis.

- tis.

Lau - da - mus te. Be-ne-di -

Lau-da - mus te Be -

- tis. Lau - da - mus te. Be-ne-di - ci-mus

ci - mus — te. Ad - o - ra - mus (I) te. Glo - ri - fi -

ne - di - ci-mus te. Ad - o - ra - mus te.

te. Ad - o - ra - mus te. Glo - ri - fi -

te. Glo-ri - fi-ca - mus

Glo-ri - fi-ca - mus

- ca - mus

Gra - ti - as a - gi-mus ti - bi pro-pter ma - gnam glo - ri - am

Gra - ti - as a - gi-mus ti - bi pro-pter ma - gnam glo - ri-am

te. Gra - ti - as a - gi-mus ti - bi pro - pter ma - gnam glo - ri -

te. Gra - ti - as a - gi-mus ti - bi

te. Gra - ti - as a - gi-mus ti - bi pro - pter ma - gnam glo -

tu - am. Do - mi-ne De - us, Rex cæ - le -

tu - am. Do - mi-ne De -

- am tu - am. Do - mi-ne De -

pro - pter ma - gnam glo - ri - am tu - am. Do - mi - ne

- ri - am tu - am. Do - mi-ne De -

stis, De - us Pa - ter o -
 us, Rex cæ-le-stis, De us Pa -
 us, Rex cæ-le - stis, De us Pa - ter
 De - us, Rex cæ - le - stis, De us Pa - ter
 - us, Rex cæ-le - stis, De - us Pa - ter

mni - po - tens. Do - mi - ne Fi - li u - ni - ge - ni - te le - su Chri -
 ter o - mni po - tens. Do - mi - ne Fi - li u - ni - ge - ni - te le su Chri
 o - mni - po - tens. Do - mi - ne Fi - li u - ni - ge - ni - te le - su Chri
 o - mni - po - tens. Do - mi - ne Fi - li u - ni - ge - ni - te
 mni - po - tens. Do - mi - ne Fi - li u - ni - ge - ni - te

ste.
 ste.
 ste.
 ste.
 su Chri - ste.

Do - mi - ne De - us A - gnus De - i, Fi - li - us Pa -

Do - mi - ne De - us A - gnus De - i, Fi -

Do - mi - ne De - us A - gnus De - i, Fi - li - us Pa -

Do - mi - ne De - us A - gnus De - i, Fi - li - us Pa -

Do - mi - ne De - us A - gnus De - i, Fi - li - us

(1)

- tris.

- tris.

- tris.

- tris.

- tris.

- tris.

Pa -

- tris.

CONTRATENOR

Qui tol - lis pec - ca - ta mun -

TENOR

Qui tol - lis pec - ca - ta mun -

BASSUS

Qui tol - lis pec - ca - ta mun -

- di: mi - se - re -

- di: mi - se - re -

- di: mi - se - re -

- re no -

re no

re no

Qui tol lis pec-ca

Qui tol lis pec-ca

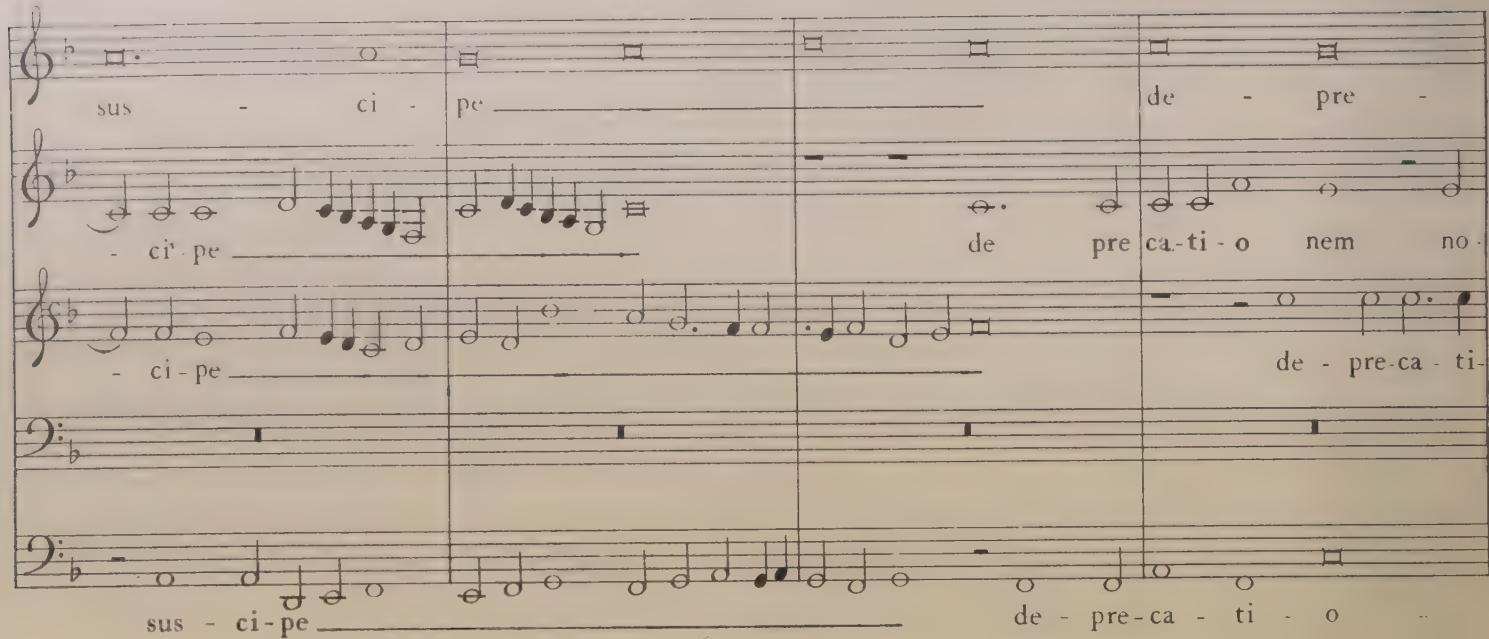
bis. Qui tol lis pec-ca

bis. Qui tol lis pec-ca

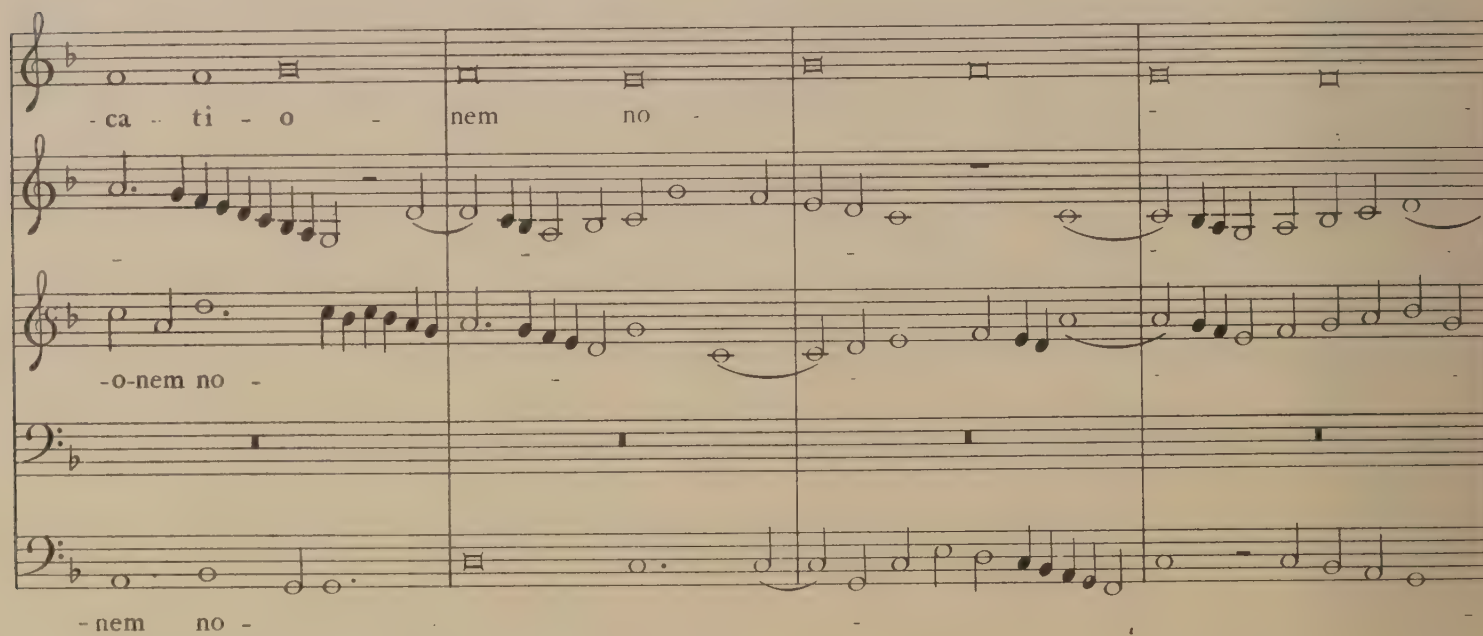
ta mun di: sus

ta mun di: sus

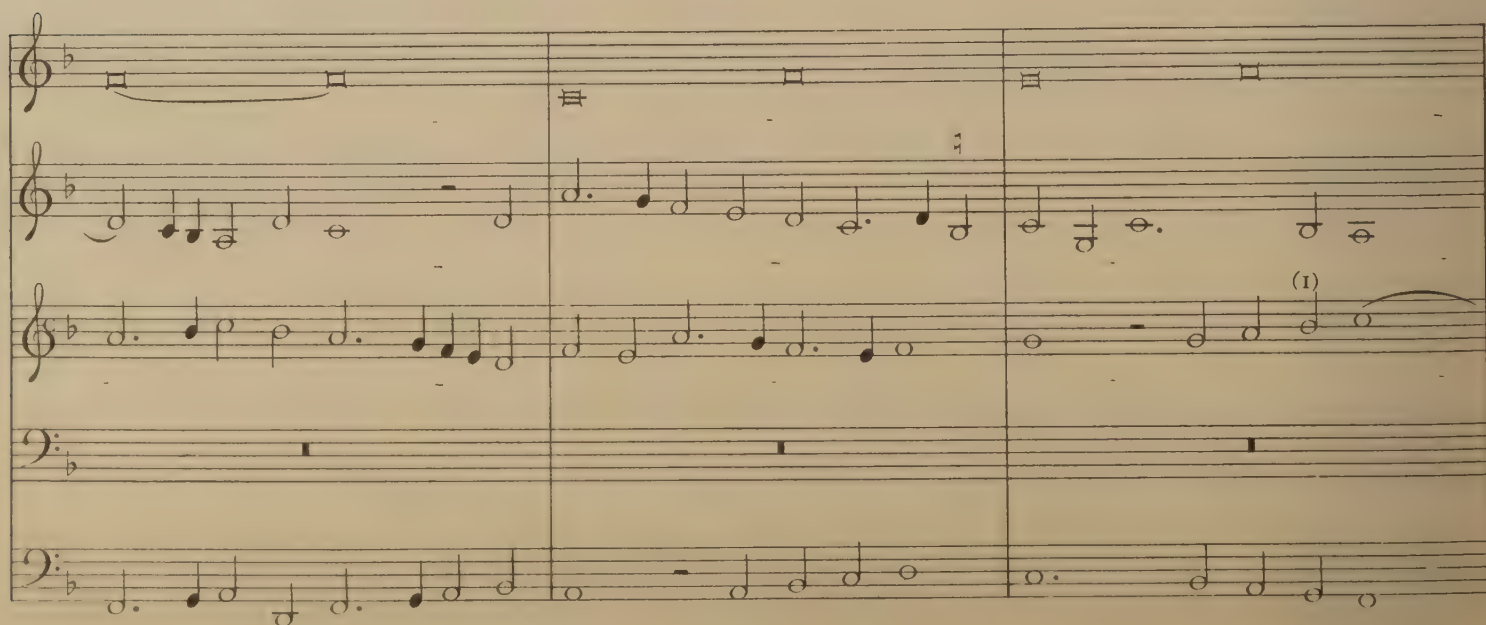
ta mun di: sus



musical score system 1, measures 1-4. The system includes five staves: Soprano, Alto, Tenor, Bass, and a lower Bass staff. The lyrics are: sus - ci - pe de - pre -



musical score system 2, measures 5-8. The system includes five staves: Soprano, Alto, Tenor, Bass, and a lower Bass staff. The lyrics are: - ci - pe de pre ca - ti - o nem no -



musical score system 3, measures 9-12. The system includes five staves: Soprano, Alto, Tenor, Bass, and a lower Bass staff. The lyrics are: - o - nem no -

stram, Qui se

Qui se - des ad dex - te - ram Pa - tris, mi - se - re

(1)

(2)

bis. Quo - ni - am tu so - lus san - ctus

(3)

(4)

(1) add. ♯: Bodl.e.377.

(2) add. ♯: Bodl.e.378.

(3) add. ♯: Bodl.e.377.

(4) add. ♯: Bodl.e.380.

Tu so - lus Do mi - nus. Tu so - lus Al - tis - si - mus, —
 san - ctus. Tu so - lus Do mi - nus. — Tu so - lus Al -
 san - ctus. Tu so - lus Do mi - nus.
 so - lus san - ctus. Tu so - lus Do mi - nus. Tu
 - ni - am tu so - lus san - ctus. Tu so - lus Do mi - nus. Tu so -

- tis - si - mus, — (1)
 Tu so - lus Al - tis - si - mus, —
 so - lus Al - tis - si - mus, —
 - lus Al - tis - si - mus, —

le - su Chri - ste.
 le - su Chri - ste.
 le - su Chri - ste.
 le - su Chri - ste.
 le - su Chri - ste.

(1)

Cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris.

Cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris.

Cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris.

Cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris.

Cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris.

in glo - ri - a De - i Pa - tris.

in glo - ri - a De - i Pa - tris.

in glo - ri - a De - i Pa - tris.

in glo - ri - a De - i Pa - tris.

in glo - ri - a De - i Pa - tris.

(2)

men.

men.

men.

men.

men.

CREDO

Pa - trem o - mni po - ten - tem, fa - cto - rem cæ - li et ter -

Pa - trem o - mni - po - ten - tem, fa - cto - rem

Fa -

Fa - cto - rem cæ - li

cæ - li et ter -

- cto rem cæ - li et ter -

et ter -

Fa - cto - rem cæ - li et ter -

- ræ.

- ræ.

- ræ.

- ræ.

- ræ.

- ræ.

- ræ.

Vi - si - bi - li - um o - mni -

Vi - si - bi - li - um

- ræ. Vi - si - bi - li um o -

- um, et in-vi-si-bi-li-
o-mni-um, et in-vi-si-bi-li-

Et in u-num
um.
um.
um.

Do-mi-num Je-sum Chri-stum, Fi-lium
- mi-num Je-sum Chri-stum, Fi-lium De-

De-i u-ni-ge-ni-
-i u-ni-ge-ni-

-tum. Et ex Pa-tre na-
-tum. Et ex Pa-tre na-tum
Et ex Pa-tre na-tum an-te o-mni-a sæ
Et ex Pa-tre na-tum an-te
Et ex Pa-tre na-tum an-te o-mni-

(1) (2)

te o-mni-a sæ-cu-la De-um de
-cu-la De-um de De-
-cu-la De-
o-mni-a sæ-cu-la De-um de De-
-a sæ-cu-la De-um de De- o,

De o, lu-men de lu-mi-ne, De-um ve-rum
-o, lu-men de lu-mi-ne, De-um ve-rum de
-um de De o, lu-men de lu-mi-ne, De-um ve-rum de De-o ve-
-o, lu-men de lu-mi-ne, De-um ve-rum.
lu-men de lu-mi-ne, De-um ve-rum de De-o

de De-o ve-ro. Ge-nitum non fa-
De o ve-ro. Ge-nitum non fa-
-ro. Ge-ni-tum non fa-
Ge-ni-tum
ve ro. Ge-ni-tum non fa-ctum,

-ctum, con-substan-ti - a - lem Pa - tri: per quem o - mni - a

-ctum, con - substan-ti - a - - lem Pa - tri: per quem o - mni -

-ctum, con - sub-stan-ti - a - - lem Pa - tri: per quem o - mni - a

non fa - ctum, con - sub - stan - ti - a - - lem Pa - tri: per quem

con - substan-ti - a - - lem Pa - tri: per quem o-mni - a fa - cta

fa - cta sunt. Qui pro - pter nos ho-mi-nes, et pro - pter no -

-a fa-cta sunt. Qui pro - pter nos ho - mi-nes, et pro-pter no -

fa - cta sunt. Qui pro - pter nos ho-mi - nes, et pro - pter no -

o - mni - a fa - cta — sunt. Qui pro - pter nos ho - mi -

sunt. Qui pro - pter nos — ho-mi-nes, et pro - pter

- stram sa - lu - tem de-scen -

- stram sa - lu - tem de-scen -

- stram sa - lu - tem de-scen -

- nes, et pro - pter no - stram sa - lu -

no - stram sa - lu - tem de - scen -

(1) G: Bodl.e.378.

(2) o· for o: Bodl.e.377.

(3) dd for dd: Bodl.e.376.

(4) add. b: Bodl.e.376.

lu tem de - scen dit de cæ
 - dit, de - scen - dit de cæ
 - dit de cæ
 - tem de - scen dit de cæ -
 - dit de cæ -

lis.
 lis.
 lis.
 lis.
 lis.
 Et in car -
 Et in - car - na - tus
 Et in - car - na - tus

- na tus est de Spi ri - tu San cto
 (1)
 est de Spi - ri - tu San -
 est de Spi - ri tu San -

ex Ma-ri-a Vir-gi-ne: Et

- ne: Et ho-mo fa-ctus

est. Cru-ci-fi-xus e-ti-am pro ho-mo fa-ctus est.

e-ti-am pro no-bis: sub Pon-ti-o Pi-la - am pro no-bis: sub Pon-ti-o Pi-la

- la - to pas - sus, et se -

pas - sus, et se pul - tus - sus, et se-pul - tus - pul - tus

est. est. Et re - sur - re - xit est. Et re - sur-re - xit ter - ti -

ter - ti - a di - e se - cun - dum Scri - ptu - a di - e se - cun - dum

Scri - ptu - ras. Et

TRIPLEX

Et a - scen - dit in cæ -

a - scen-dit in cæ -

lum: se - det ad dex - te - ram Pa -

lum: se - det ad dex - te - ram Pa -

dex - te - ram Pa -

- tris. Et i - te -

Et i - te -

- tris. Et i - te - rum -

Et i - te -

- tris. Et

- rum ven - tu rus est cum glo - ri - a iu - di - ca -

- rum ven - tu rus est cum glo - ri - a iu -

— ven - tu - rus est cum glo - ri - a iu - di - ca - re

- rum ven - tu - rus est cum

i - te - rum ven - tu - rus est cum glo - ri - a iu - di -

- re vi - vos et mor - tu - os, cu - ius re -

- di - ca - re vi - vos et mor - tu - os,

vi - vos et mor - tu - os, cu - ius

glo - ri - a iu - di - ca - re vi - vos et mor - tu - os,

- ca - re vi - vos et mor - tu - os, cu - ius re - gni

- gni non e - rit fi -

cu - ius re - gni non e - rit fi -

re - gni non e rit fi -

cu - ius re - gni non e - rit fi -

non e - rit fi -

(I)

Et vi - tam ven - tu - ri sæ - cu - li. A -

ri sæ - cu li. A -

vi - tam ven - tu - ri sæ - cu - li. A -

A -

sæ - cu - li. A -

men.

men.

- men.

men.

- men.

SANCTUS

First system of the musical score for 'SANCTUS'. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is a basso continuo. The lyrics 'San' and 'ctus,' are distributed across the staves. The music is in 4/4 time with a key signature of one flat (B-flat).

Second system of the musical score. It consists of three staves. The top staff is vocal (Soprano/Alto), the middle is vocal (Tenor/Bass), and the bottom is basso continuo. The lyrics 'San' and 'ctus, San' are present. The music continues in 4/4 time with a key signature of one flat.

Third system of the musical score. It consists of three staves. The top staff is vocal (Soprano/Alto), the middle is vocal (Tenor/Bass), and the bottom is basso continuo. The lyrics 'San' and '(1)' are present. The music continues in 4/4 time with a key signature of one flat.

Do - mi-nus De

Do - mi-nus De

- ctus. Do - mi-nus De

- ctus. Do - mi-nus De

- ctus. Do - mi-nus De

us Sa - ba

us Sa - ba

us Sa - ba

us Sa - ba

us Sa - ba

oth.

oth.

oth.

oth.

oth.

Ple - ni sunt cæ - li et ter

Ple - ni sunt cæ - li et ter

Ple - ni sunt cæ - li et ter

Ple - ni sunt cæ - li et ter

Ple - ni sunt cæ - li et ter

Ple - ni sunt cæ - li et ter

ra. Glo - ri-a tu

Glo - ri-a tu

Glo - ri-a tu

ra. Glo - ri-a tu

ra. Glo - ri-a tu

ra. Glo - ri-a tu

ra. Glo - ri-a tu

Glo - ri-a tu

Glo - ri-a tu

ra. Glo - ri-a tu

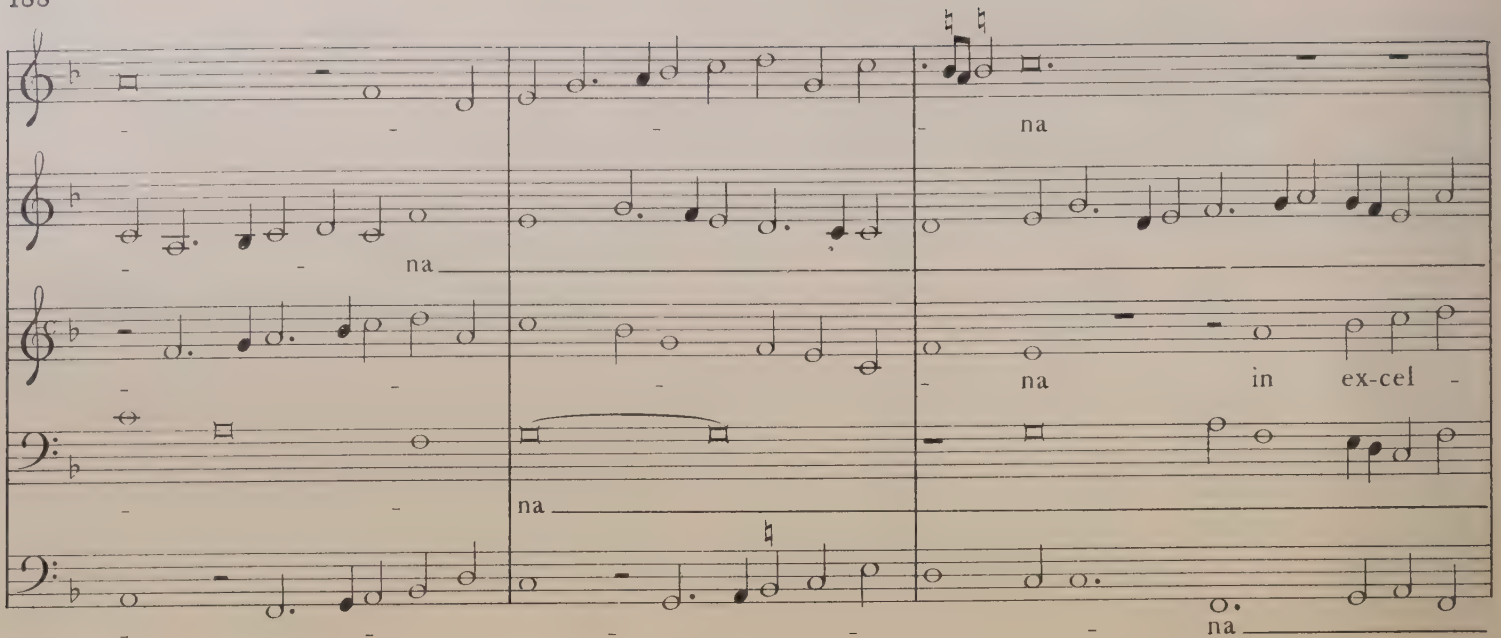
ra. Glo - ri-a tu

ra. Glo - ri-a tu

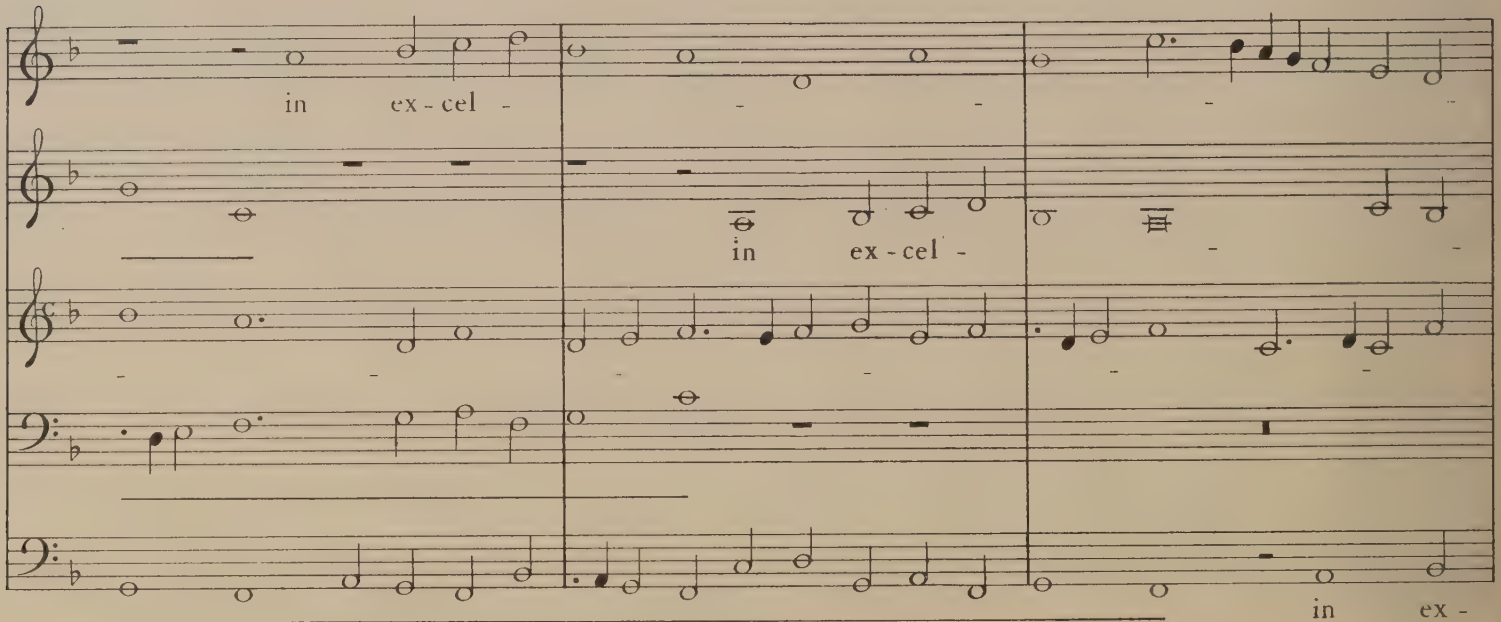
First system of musical notation, featuring four staves (three treble and one bass) in a key signature of one flat. The notation includes various note values, rests, and a repeat sign. A first ending bracket labeled (1) spans the final measures of the system.

Second system of musical notation, featuring four staves. The first three staves are in a key signature of one flat, while the fourth staff is in a key signature of two flats. The notation includes various note values, rests, and a repeat sign. A first ending bracket labeled (1) spans the final measures of the system. The lyrics "Ho - san" are written below the staves.

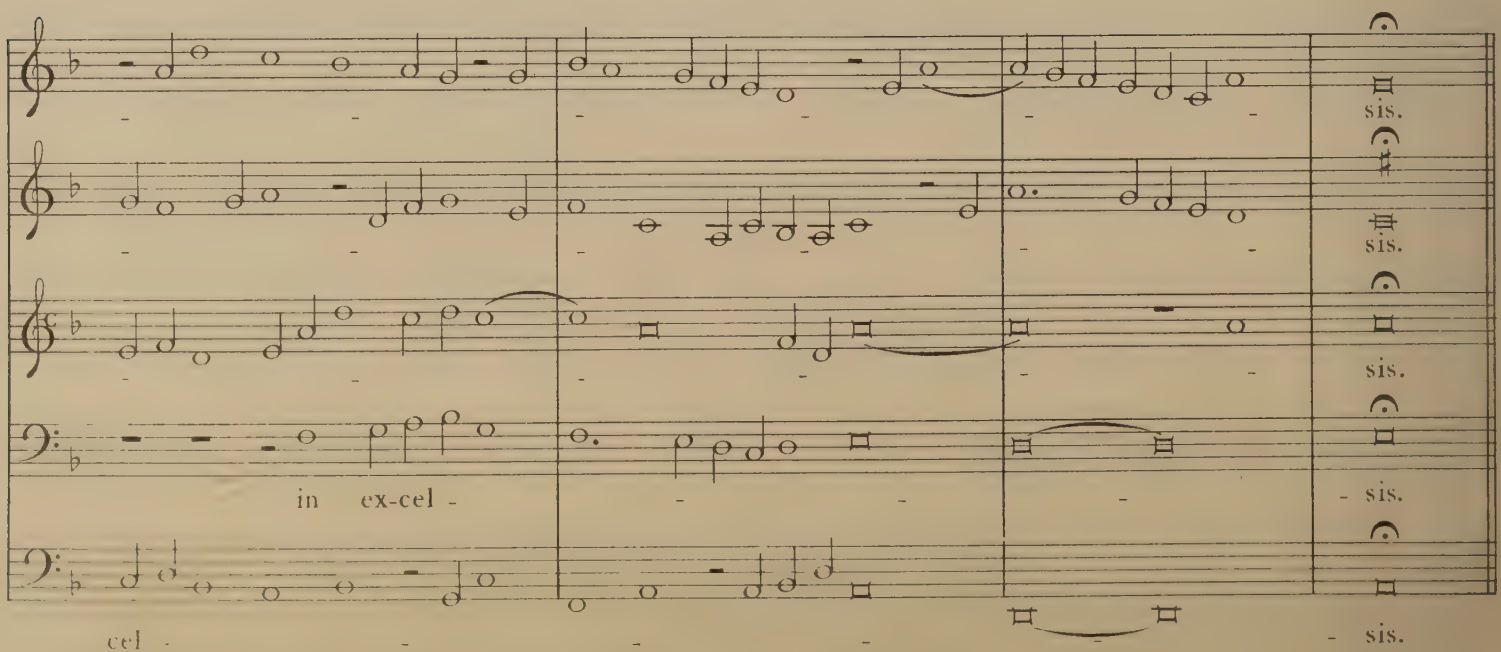
Third system of musical notation, featuring four staves. The notation includes various note values, rests, and a repeat sign. A first ending bracket labeled (1) spans the final measures of the system.



na
na
na in ex-cel -
na
na



in ex-cel -
in ex-cel -
in ex -



cel - sis.
sis.
sis.
sis.
sis.
sis.

TRIPLEX

Be - ne - di -

MEDIUS

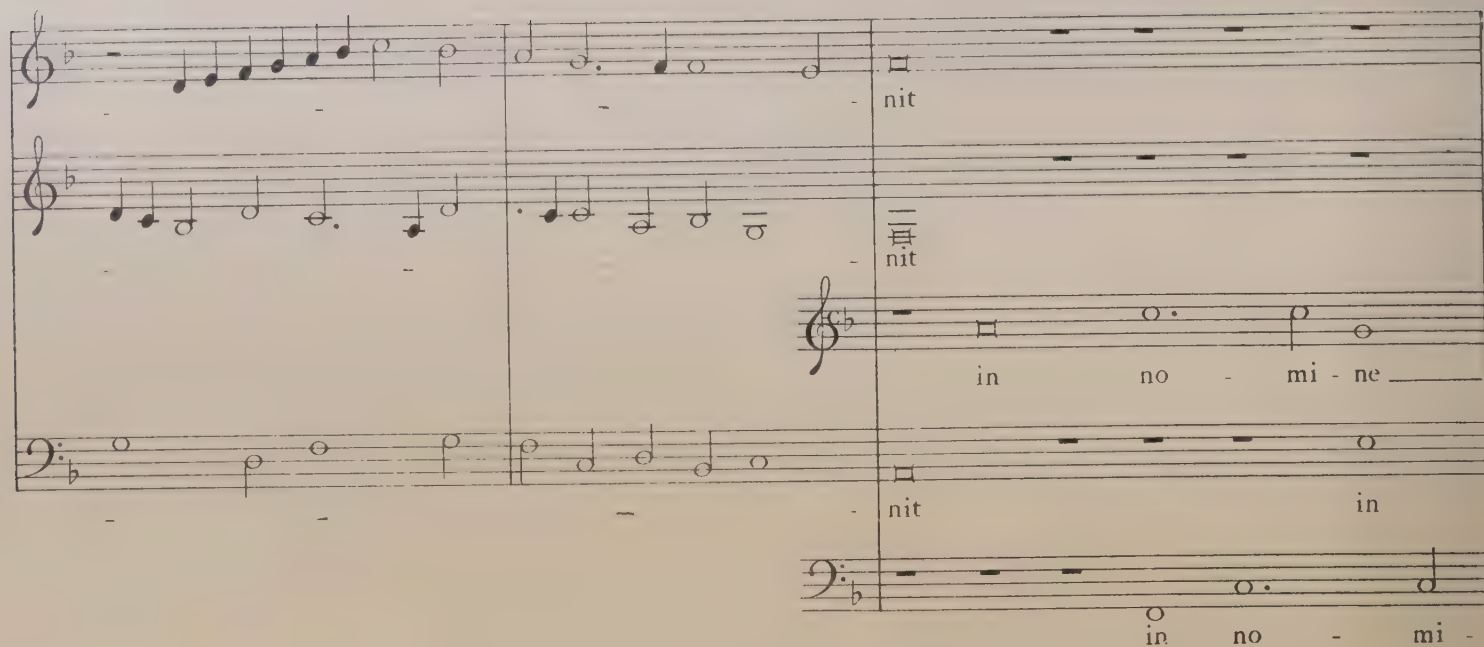
Be - ne - di -

TENOR

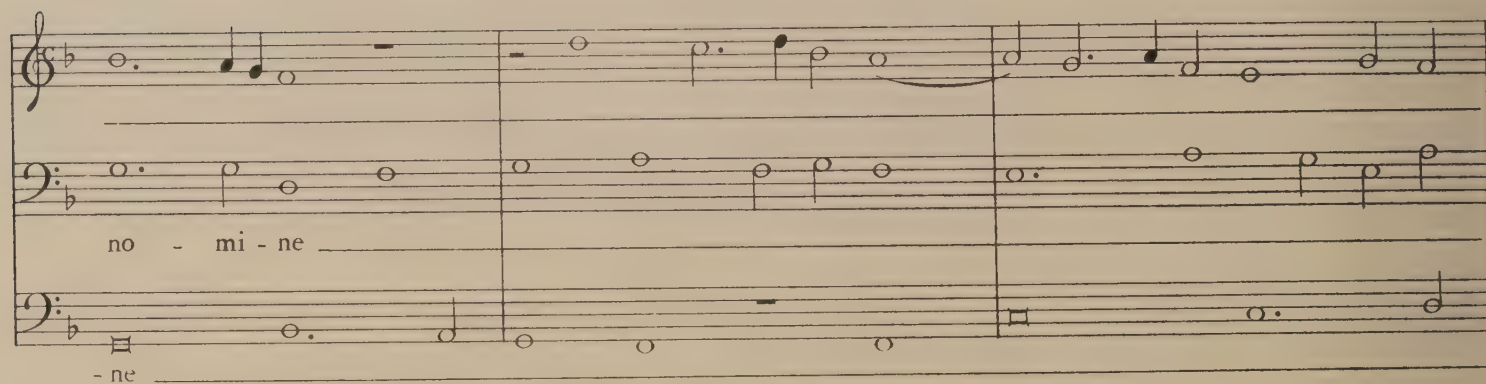
- ctus qui ve -

- ctus qui ve -

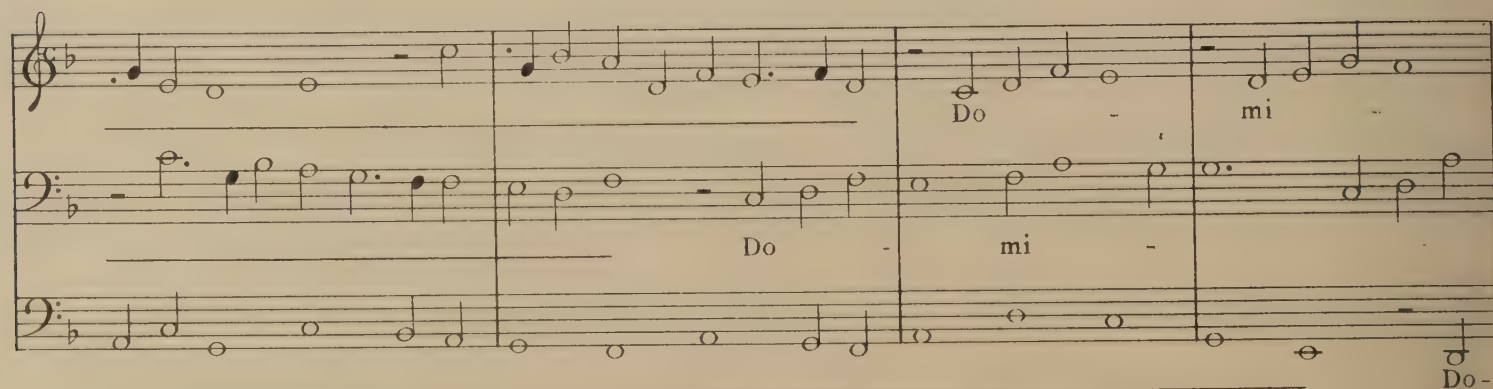
Qui ve -



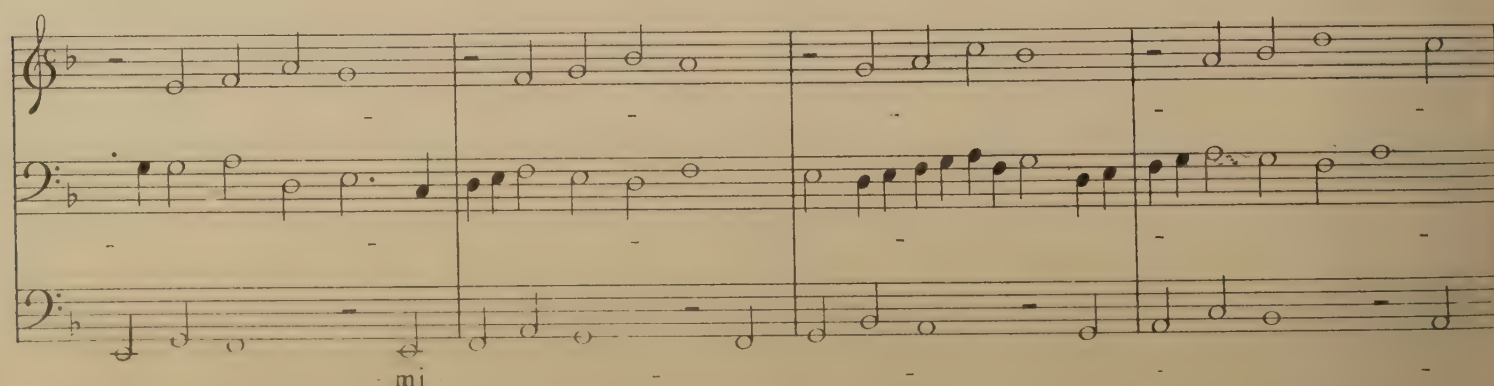
First system of a musical score. It features five staves. The top two staves are vocal parts with lyrics. The middle staff is a piano accompaniment. The bottom two staves are additional vocal parts. The lyrics are: "nit in no mi - ne in in no - mi -".



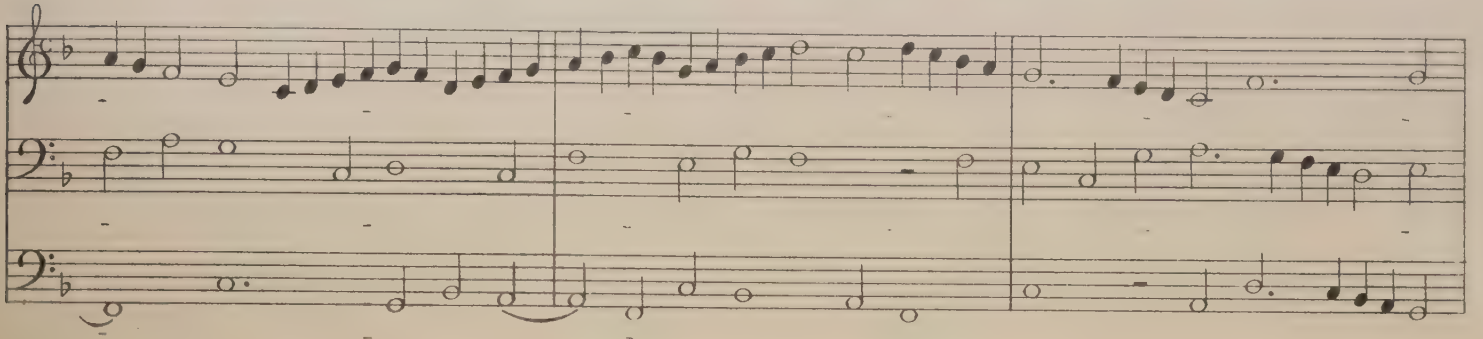
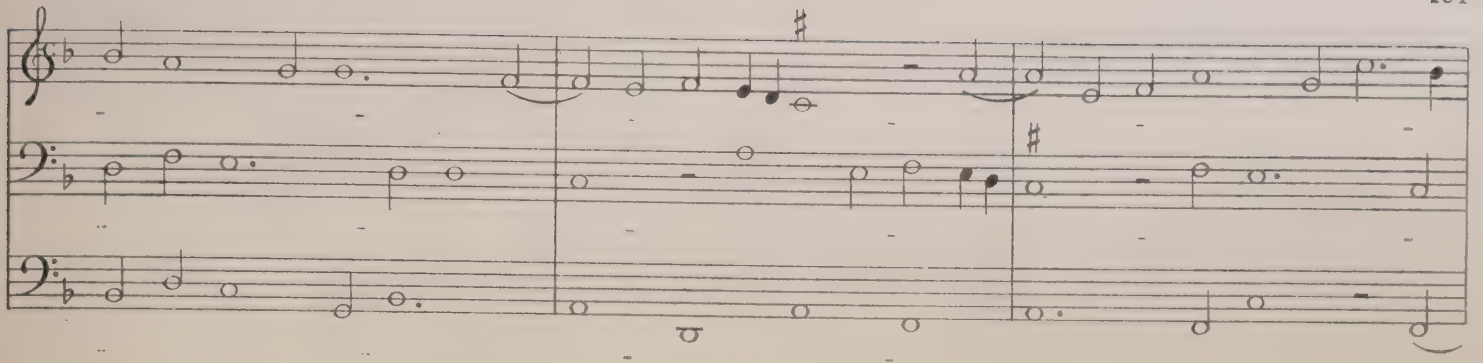
Second system of the musical score. It features three staves. The top staff is a vocal part with lyrics. The middle staff is a piano accompaniment. The bottom staff is another vocal part. The lyrics are: "no - mi - ne - ne".



Third system of the musical score. It features three staves. The top staff is a vocal part with lyrics. The middle staff is a piano accompaniment. The bottom staff is another vocal part. The lyrics are: "Do mi Do mi Do -".

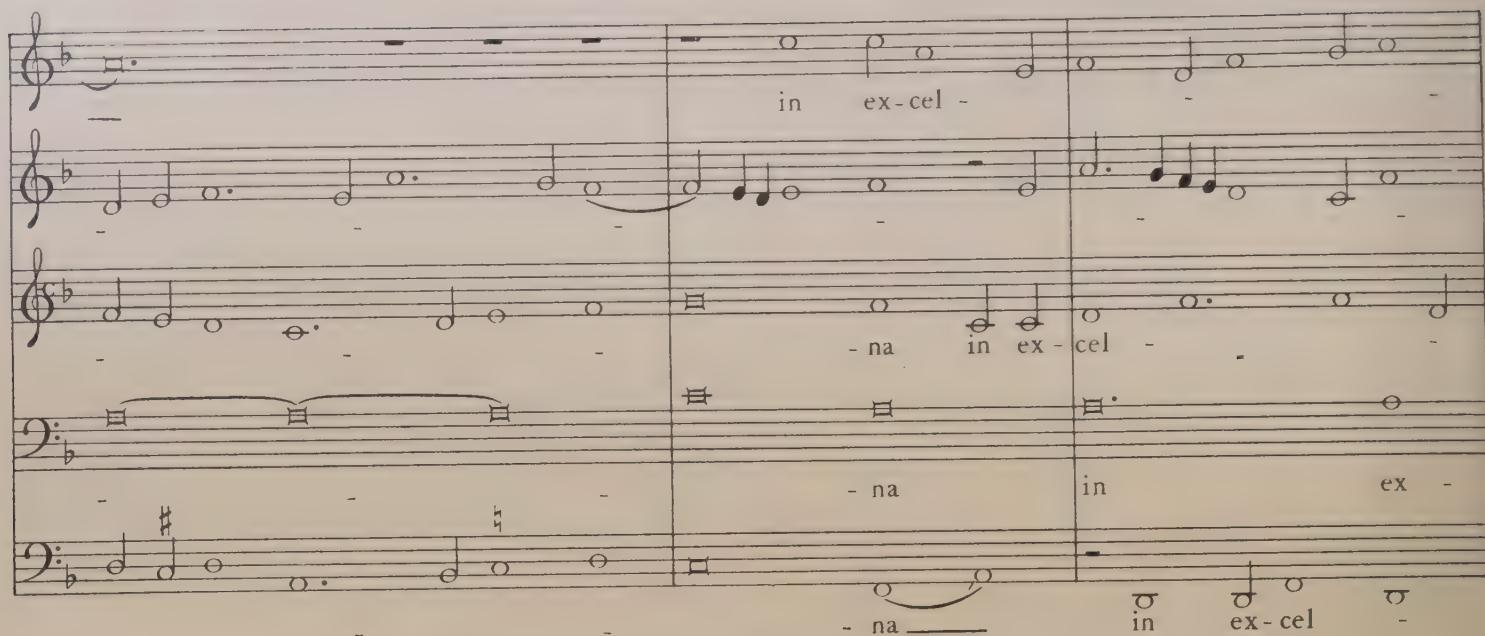


Fourth system of the musical score. It features three staves. The top staff is a vocal part with lyrics. The middle staff is a piano accompaniment. The bottom staff is another vocal part. The lyrics are: "mi".



Third system of musical notation, measures 7-9, with vocal entries. The system consists of three staves: a treble staff and two bass staves. The key signature has one flat (B-flat). Measure 7 contains a half note G4, a half note F4, and a half note E4 in the treble, and a half note D4, a half note C4, and a half note B3 in the bass. Measure 8 contains a half note D4, a half note C4, and a half note B3 in the treble, and a half note A3, a half note G3, and a half note F3 in the bass. Measure 9 contains a half note G3, a half note F3, and a half note E3 in the treble, and a half note D3, a half note C3, and a half note B2 in the bass. The lyrics "Ho - san -" are written below the treble staff in measure 7, and "Ho-san -" below the treble staff in measure 8. The lyrics "- ni." are written below the bass staff in measure 7, and "- ni." below the bass staff in measure 8. The lyrics "Ho - san" are written below the treble staff in measure 9, and "Ho - san" below the bass staff in measure 9.

Fourth system of musical notation, measures 10-12. The system consists of three staves: a treble staff and two bass staves. The key signature has one flat (B-flat). Measure 10 contains a half note G4, a half note F4, and a half note E4 in the treble, and a half note D4, a half note C4, and a half note B3 in the bass. Measure 11 contains a half note D4, a half note C4, and a half note B3 in the treble, and a half note A3, a half note G3, and a half note F3 in the bass. Measure 12 contains a half note G3, a half note F3, and a half note E3 in the treble, and a half note D3, a half note C3, and a half note B2 in the bass. The lyrics "na" are written below the treble staff in measure 10, and "na" below the treble staff in measure 11. The lyrics "in ex - cel" are written below the treble staff in measure 12, and "in ex - cel" below the bass staff in measure 12.



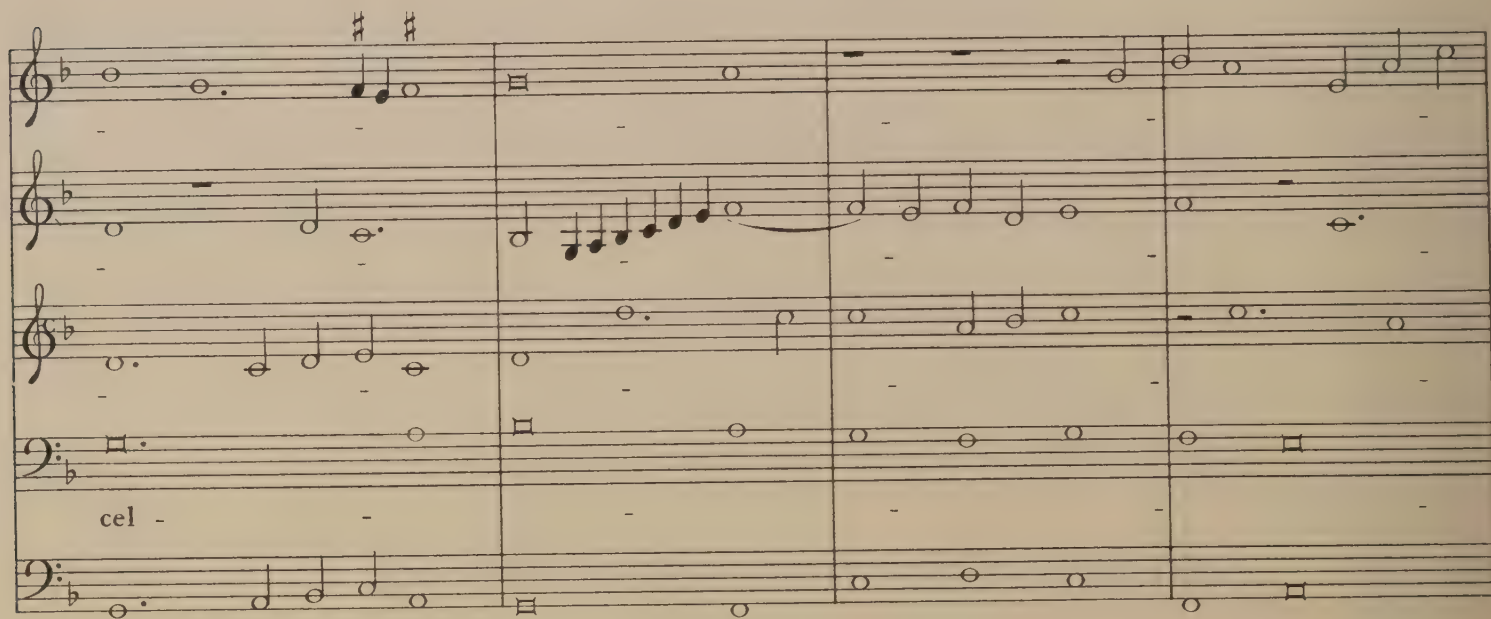
in ex-cel -

- na in ex-cel -

- na in ex -

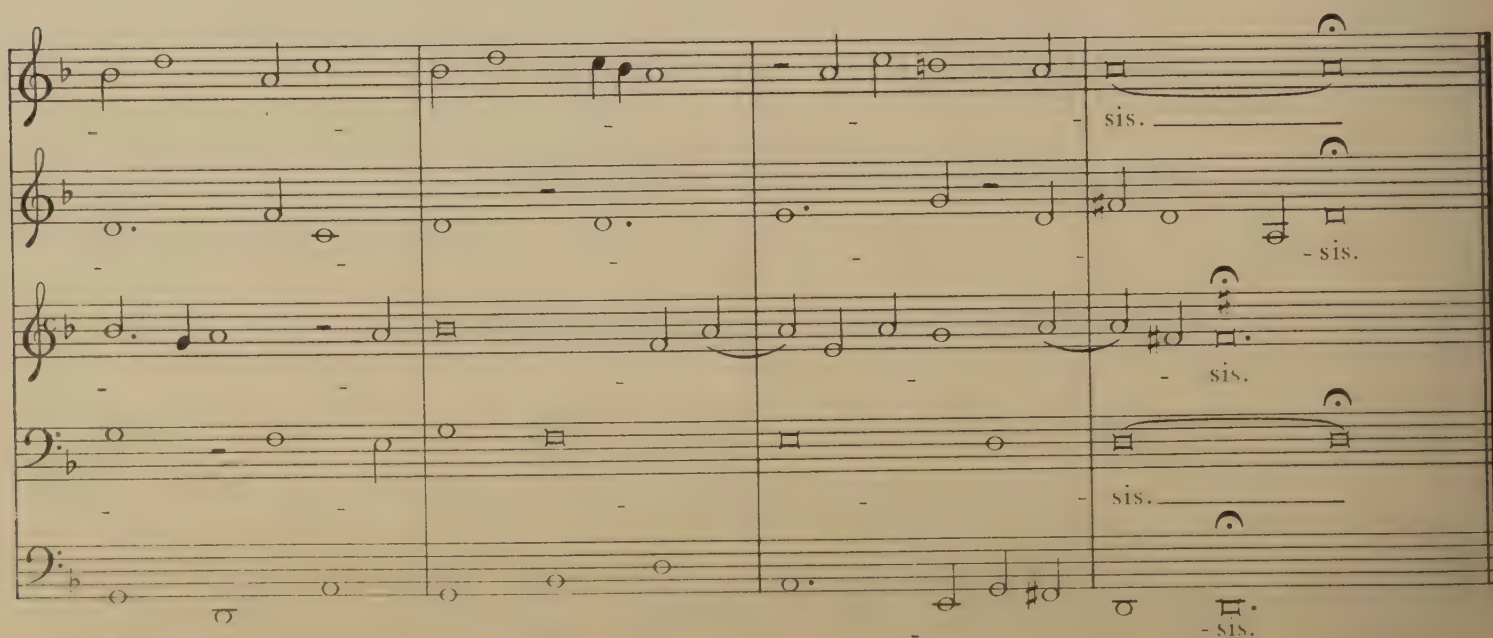
- na in ex-cel -

This system contains five staves. The top staff is a vocal line with lyrics 'in ex-cel -'. The second staff is a vocal line with lyrics '- na in ex-cel -'. The third staff is a vocal line with lyrics '- na in ex -'. The fourth staff is a vocal line with lyrics '- na in ex-cel -'. The fifth staff is a vocal line with lyrics '- na in ex-cel -'. The music is in G major and 4/4 time.



cel -

This system contains five staves. The top staff is a vocal line with lyrics 'cel -'. The second staff is a vocal line. The third staff is a vocal line. The fourth staff is a vocal line. The fifth staff is a vocal line. The music is in G major and 4/4 time.



sis.

- sis.

sis.

sis.

sis.

This system contains five staves. The top staff is a vocal line with lyrics 'sis.'. The second staff is a vocal line with lyrics '- sis.'. The third staff is a vocal line with lyrics 'sis.'. The fourth staff is a vocal line with lyrics 'sis.'. The fifth staff is a vocal line with lyrics 'sis.'. The music is in G major and 4/4 time.

AGNUS DEI

First system of the musical score for 'Agnus Dei'. It consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The lyrics are: A - gnus De - i, A - gnus De - i, A - gnus De - i, A - gnus De - i, A - gnus De - i.

Second system of the musical score. It consists of three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The lyrics are: qui tol - lis pec - ca - qui tol - lis pec - ca - qui tol - lis pec - ca -

Third system of the musical score. It consists of three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The lyrics are: ta mun - ta mun - ta mun -

mi se-re re no

mi se-re re

di: mi se-re re no

di: mi se-re re no

di: mi se-re re no

no bis.

no bis.

(1) no bis.

no bis.

no bis.

no bis.

MEDIUS

A gnus De

CONTRATENOR

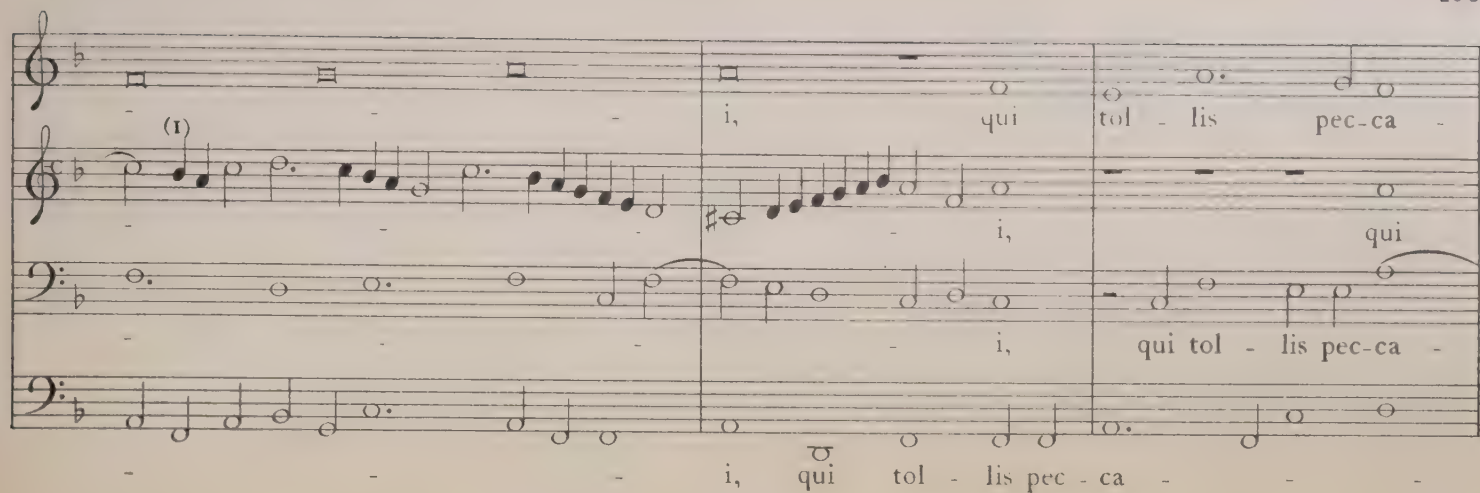
A gnus De

TENOR

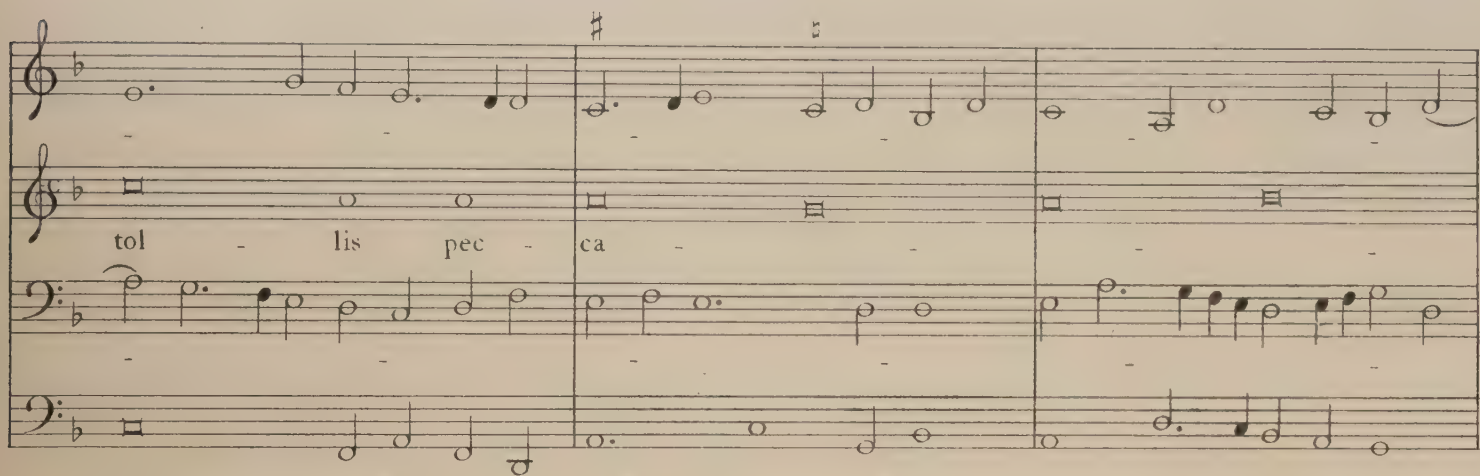
A gnus De

BASSI S

A gnus De



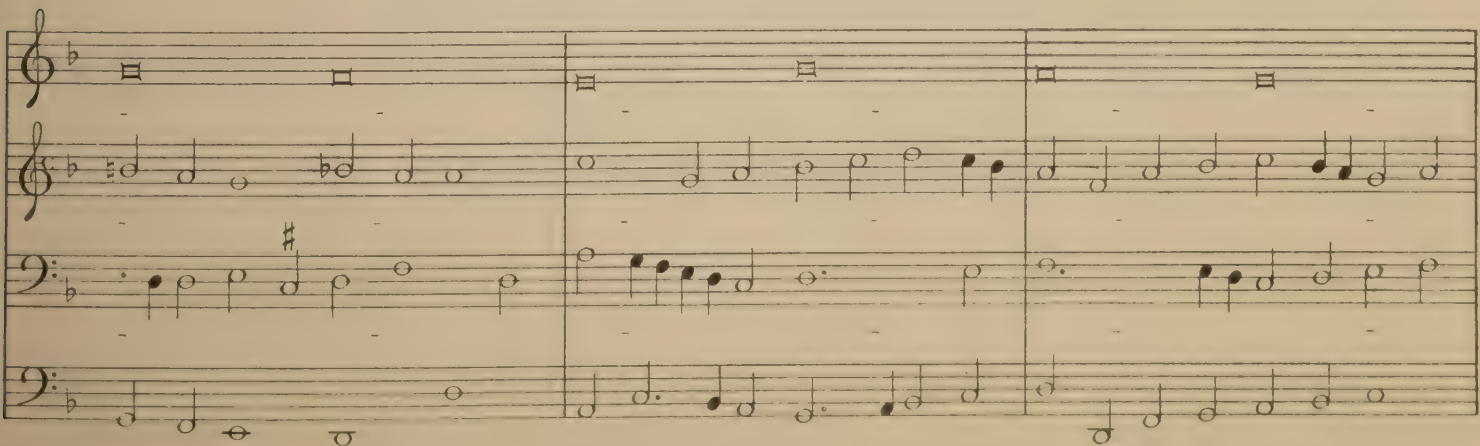
First system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics: "i, qui tol - lis pec-ca". The second staff is a vocal line with lyrics: "i, qui". The third staff is a vocal line with lyrics: "i, qui tol - lis pec-ca". The fourth staff is a piano accompaniment line. The key signature is one flat (B-flat). The time signature is common time (C). The first measure of the vocal lines is marked with a (1) above the first note.



Second system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics: "tol - lis pec - ca". The second staff is a vocal line with lyrics: "ca". The third staff is a vocal line with lyrics: "ca". The fourth staff is a piano accompaniment line. The key signature is one flat (B-flat). The time signature is common time (C). The first measure of the vocal lines is marked with a (1) above the first note.



Third system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics: "ta mun". The second staff is a vocal line with lyrics: "ta mun". The third staff is a vocal line with lyrics: "ta mun". The fourth staff is a piano accompaniment line. The key signature is one flat (B-flat). The time signature is common time (C). The first measure of the vocal lines is marked with a (1) above the first note.



Fourth system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics: "ta mun". The second staff is a vocal line with lyrics: "ta mun". The third staff is a vocal line with lyrics: "ta mun". The fourth staff is a piano accompaniment line. The key signature is one flat (B-flat). The time signature is common time (C). The first measure of the vocal lines is marked with a (1) above the first note.

mi - se - re - re no -

di: mi - se - re -

di: mi - se - re -

di: mi - se -

di: mi - se - re -

(2) re no

re no

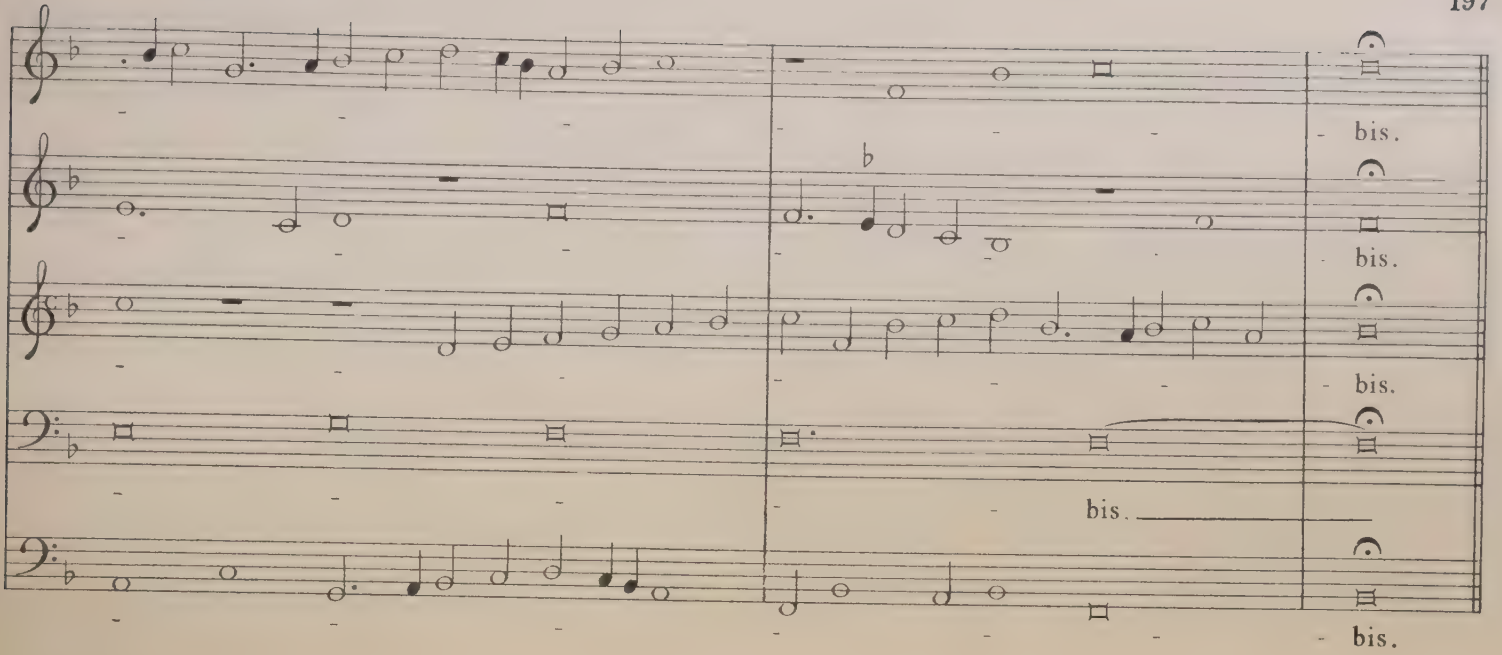
(3) re re no

re no

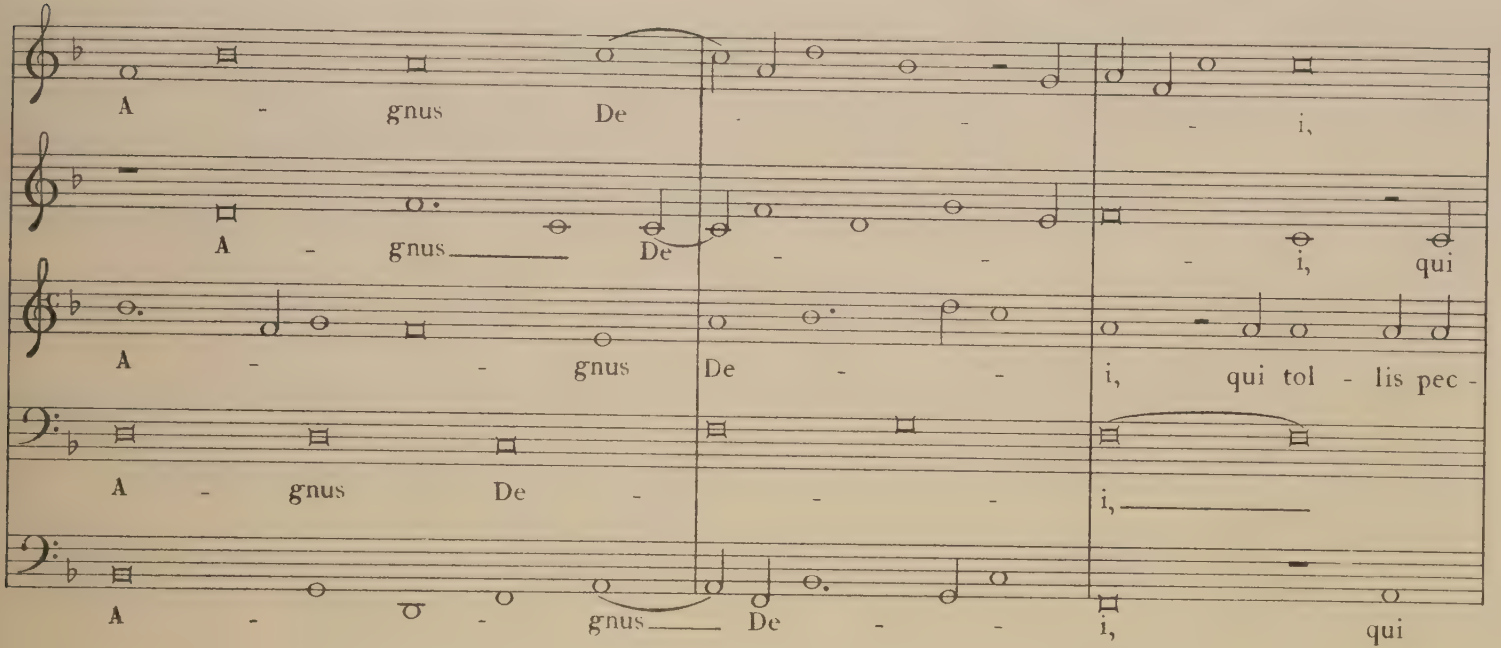
(1) add. b: Bodl. e. 378.

(2) add. b: Bodl. e. 377.

(3) re re re re for re re re re : Bodl. e. 379.



First system of musical notation, featuring five staves. The top four staves are in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef. The notation includes various note values (quarter, eighth, and half notes) and rests. The word "bis." appears at the end of the first, second, third, and fifth staves.



Second system of musical notation, featuring five staves. The top four staves are in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef. The lyrics "A - gnus De" are written under the first four staves, and "i," is written under the fifth staff. The word "qui" appears at the end of the second, third, and fifth staves.



Third system of musical notation, featuring five staves. The top four staves are in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef. The lyrics "qui tol - lis pec-ca -" are written under the first staff, "tol lis pec-ca - ta mun" under the second, "ca - ta mun" under the third, and "qui tol - lis pec-ca - ta mun" under the fourth. The word "ta" appears at the end of the first, second, and fourth staves.

First system of musical notation. It consists of five staves. The top staff is a vocal line with lyrics 'ta mun di: do -'. The second staff is a piano accompaniment. The third staff is a vocal line with lyrics 'di:'. The fourth staff is a piano accompaniment with lyrics 'di:'. The fifth staff is a vocal line with lyrics 'mun di:'. The key signature is one flat (B-flat).

Second system of musical notation. It consists of two staves. The top staff is a vocal line with lyrics 'na no -'. The bottom staff is a piano accompaniment with lyrics 'do na no -'. The key signature is one flat (B-flat).

Third system of musical notation. It consists of two staves. The top staff is a vocal line with lyrics 'bis.'. The bottom staff is a piano accompaniment with lyrics 'bis.'. The key signature is one flat (B-flat).

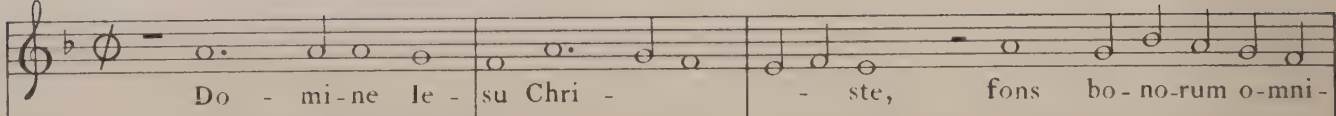
Fourth system of musical notation. It consists of five staves. The top staff is a vocal line with lyrics 'Pa'. The second staff is a piano accompaniment with lyrics 'Pa'. The third staff is a vocal line with lyrics 'Pa'. The fourth staff is a piano accompaniment with lyrics 'Pa'. The fifth staff is a vocal line with lyrics 'Pa'. The key signature is one flat (B-flat).

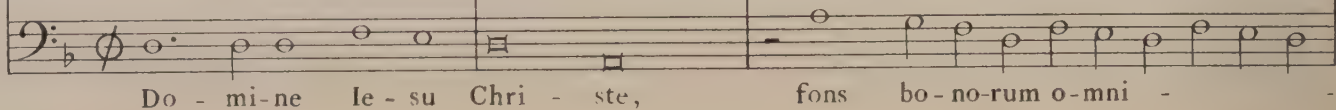
A musical score for the song 'The Rose Tree'. It consists of six staves arranged in three systems of two staves each. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is a bass clef. The third staff is a treble clef. The fourth staff is a bass clef. The fifth staff is a treble clef. The sixth staff is a bass clef. The music is written in a simple, folk-like style with many whole and half notes, and some eighth notes. There are several measures with rests. The score is divided into three measures by vertical bar lines. The first measure is 4 measures long, the second is 4 measures long, and the third is 4 measures long. The total length is 12 measures. The title 'The Rose Tree' is written in a decorative font at the top left. The number '159' is written in the top right corner.


A handwritten musical score for the song 'The Rose Tree'. The score is written on six staves, organized into three systems of two staves each. The top two staves are for the vocal melody, the middle two for the piano accompaniment, and the bottom two for the bass line. The music is in 3/4 time and features a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The handwriting is in ink on aged, slightly yellowed paper. The title 'The Rose Tree' is written in a decorative, cursive font at the top center of the page.

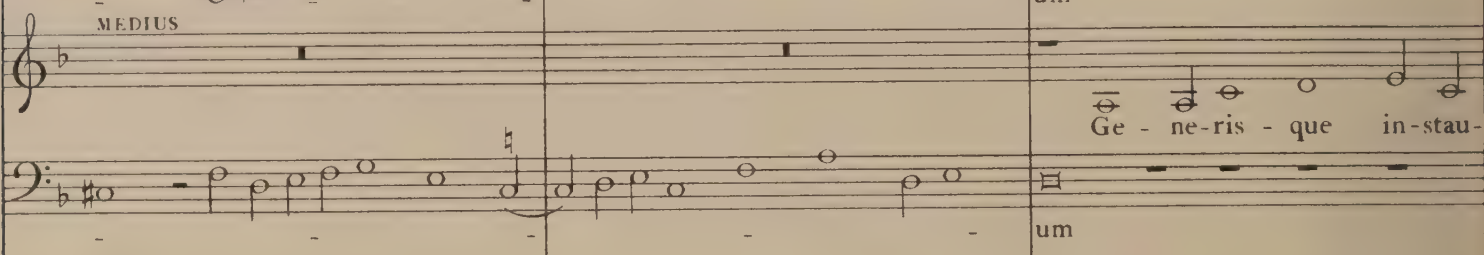
A musical score for the song "The Rose Tree". The score is written for five parts: three vocal parts (Soprano, Alto, and Tenor) and two piano accompaniment parts (Right Hand and Left Hand). The key signature is one flat (B-flat), and the time signature is common time (C). The music is in a 4/4 time signature. The score is divided into two systems. The first system contains the first two staves of each part. The second system contains the remaining three staves of each part. The vocal parts are written in treble clef, and the piano parts are written in bass clef. The piano part includes a (1) marking above the first measure of the second system. The score ends with a double bar line. The title "The Rose Tree" is written in a decorative font at the bottom of the page.

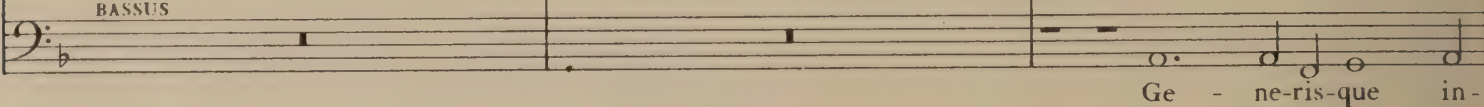
DOMINE IESU CHRISTE

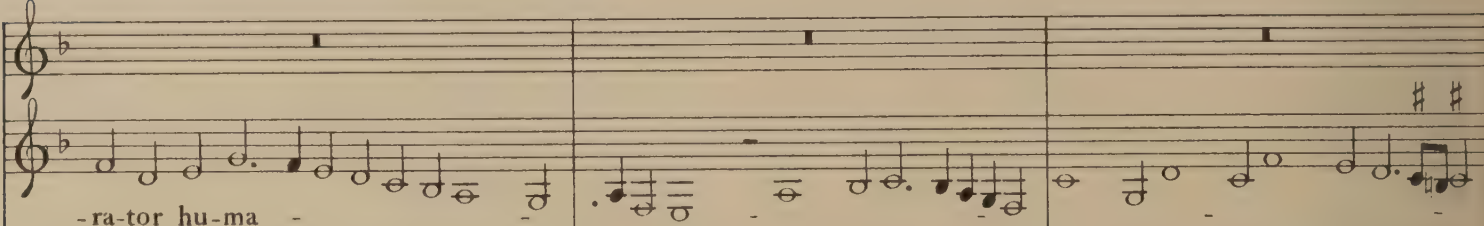
TRIPLEX  Do - mi-ne Ie - su Chri - ste, fons bo - no-rum o-mni -

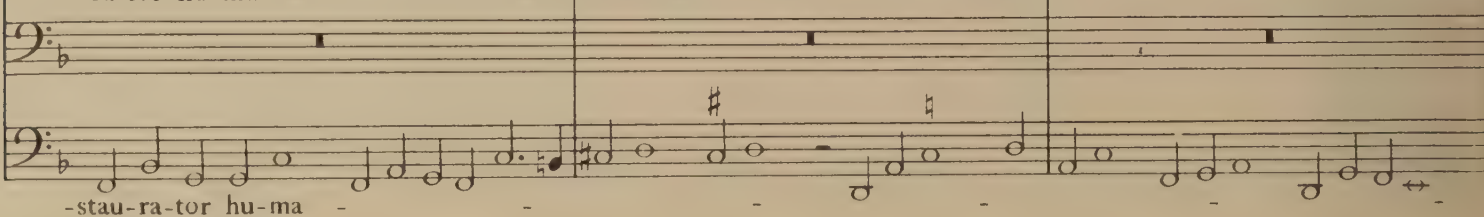
TENOR  Do - mi-ne Ie - su Chri - ste, fons bo - no-rum o-mni -

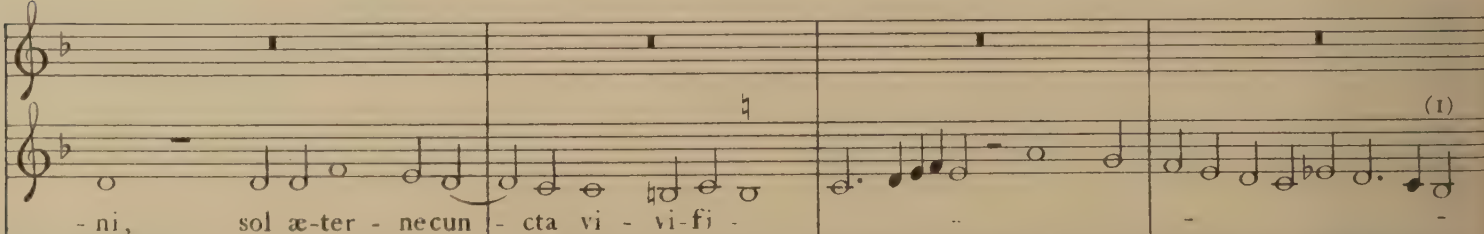
MEDIUS  um

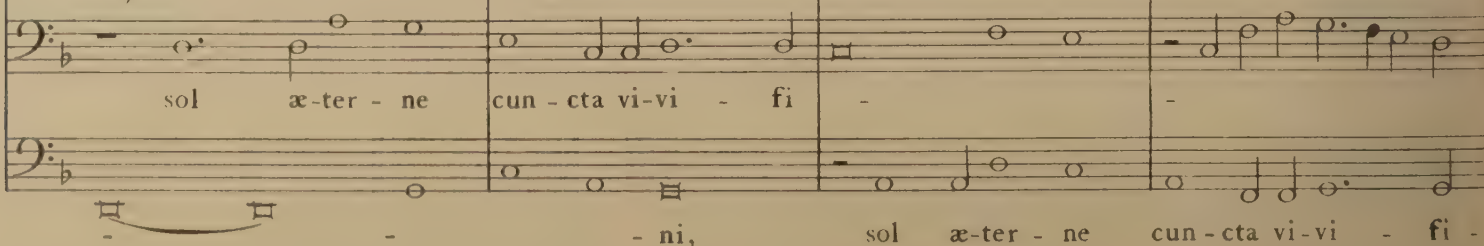
BASSUS  Ge - ne-ris - que in-stau-

 um Ge - ne-ris-que in-

 -ra-tor hu-ma -

 -stau-ra-tor hu-ma -

 - ni, sol æ-ter - necun - cta vi - vi-fi -

 sol æ-ter - ne cun - cta vi-vi - fi -

 - ni, sol æ-ter - ne cun - cta vi-vi - fi -

(1)

sol æ-ter - ne cun - cta vi-vi - fi -

CONTRATENOR

Sol æ-ter - ne cun - cta vi-vi - fi

cans, —

- cans, a - lens, ex - hi - la -

- cans, a - lens, ex - hi - la - rans, ex - hi - la - rans,

cans, a - lens, ex - hi - la - rans, ex - hi - la -

— a - lens, ex - hi - la - rans, qui re-di-vi -

- cans, a - lens, ex - hi - la -

qui re - di - vi - vus ex mor - tu -

rans,

- vus ex mor - tu -

rans, qui re - di - vi - vus ex mor - tu -

-rans, qui re-di-vi-vus ex mor-tu-is, qui re-di-vi-vus ex mor-tu-is, te-ter-ri-is, is, is,

te-ter-ri-ma no-cte cu-ius i-psi fu-is, te-ter-ri-ma no-cte cu-ius i-psi fu-e-ra-mus au-ma no-cte cu-ius i-psi fu-e-ra-te-ter-ri-ma no-cte cu-ius i-psi fu-e-te-ter-ri-ma no-cte cu-ius i-psi fu-e

e-ra-mus au-cto-res pro-fli-ga-ta, pro-fli-ga-cto-res pro-fli-ga-ta, mus au-cto-res pro-fli-ga-ra-mus au-cto-res pro-fli-ga-ta, di-em il-lum ra-mus au-cto-res pro-fli-ga

- ta, pro-fli-ga - ta,

di - em il - lum ex-spe-cta - tis - si -

ex-spe-cta - tis - si -

- ta, di - em il - lum ex -

di - em il - lum ex-spe-cta - tis - si - mum,

- em il - lum ex-spe-cta - tis - si -

-spe-cta - tis - si -

- mum, quem vi -

- mum, quem

quem vi - vum fe - cit Do - mi - nus, re - ve -

quem vi - vum fe - cit Do - mi - nus, re - ve - xi - sti mor - ta - li

- vum fe - cit Do - mi - nus, re - ve - xi - sti mor - ta - li -

- mum, quem vi - vum fe - cit Do - mi - nus, re - ve - xi -

vi - vum fe - cit Do - mi - nus, re - ve - xi - sti mor - ta -

- xi - sti mor - ta - li - bus iux - ta co - pi - o -

bus iux - ta co - pi - o - sam mi - se - ri - cor - di -

- bus iux - ta co - pi - o -

- sti mor - ta - li - bus iux - ta co - pi - o - sam mi -

- li - bus iux - ta co - pi - o - sam

- - - - sam - mi - se - ri - cor - di - am tu -

- am -

- - sam mi - se - ri - cor - di - am tu -

- se - ri - cor - di - am tu - am,

mi - se - ri - cor - di - am tu -

- am, (I) re - ge - ne - rans nos in -

am, re - ge - ne - rans nos in spem vi -

- am, re - ge - ne - rans nos in spem

re - ge - ne - rans nos

am, re - ge - ne - rans nos in

(1)

spem vi -

(2)

vi -

in spem vi -

spem vi -

vam,

vam,

- vam, in he-re-di-ta -

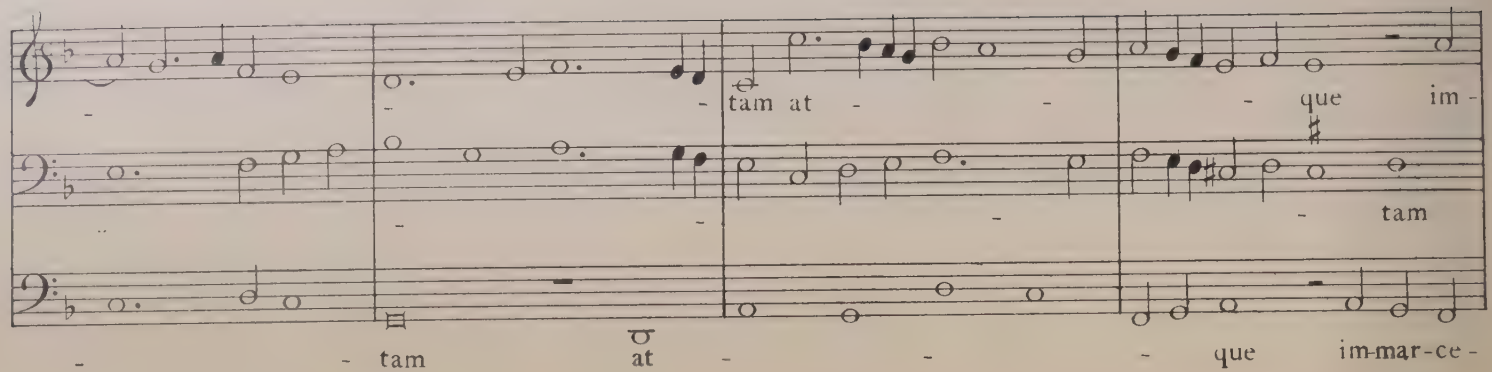
- vam, in he-re-di-ta -

- vam, in he-re-di-ta -

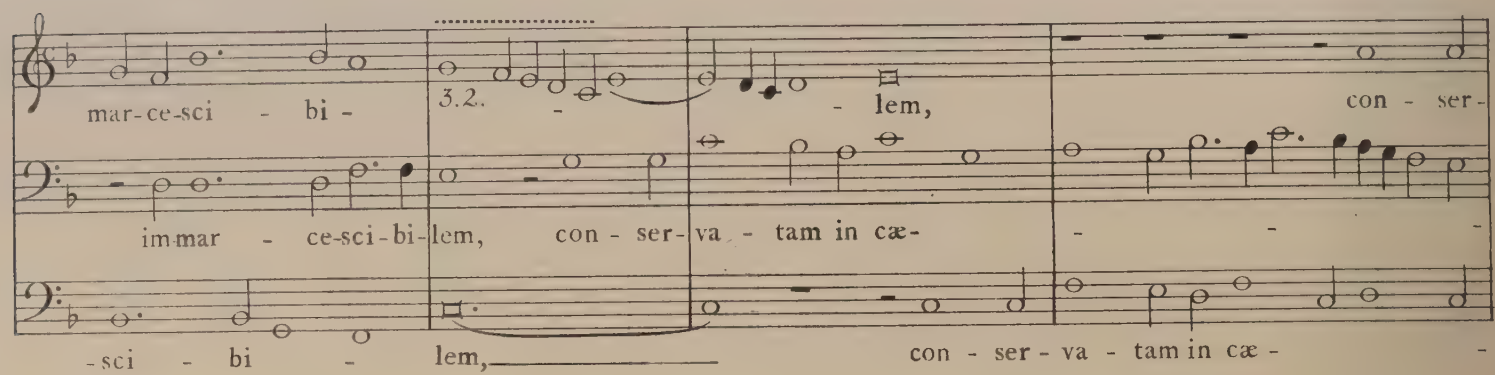
- tem im-mor-ta-lem et in-con-ta-mi-na -

3. 2. - tem im-mor-ta-lem et in-con-ta-mi-na -

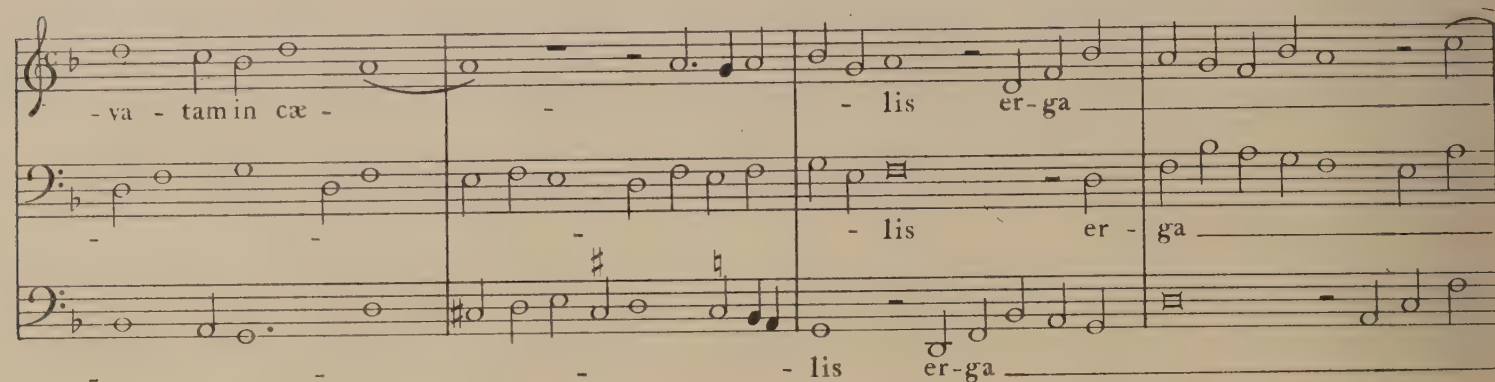
- tem im-mor-ta-lem et in-con-ta-mi-na -



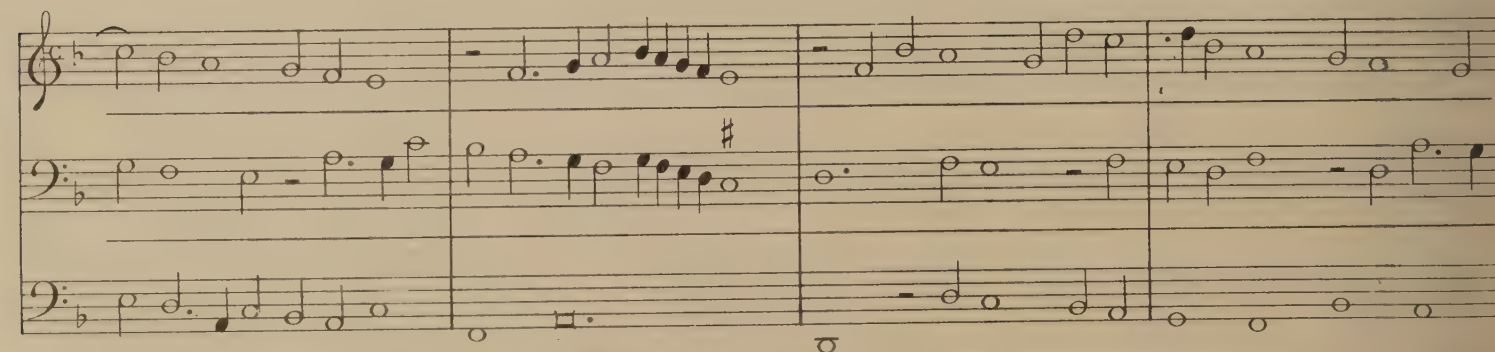
First system of a musical score. It consists of three staves: a treble staff, a bass staff, and a lower bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The lyrics are: "tam at - que im - tam". The bass staff has a key signature of one flat and a common time signature. The lyrics are: "tam at - que im-mar-ce -". The lower bass staff has a key signature of one flat and a common time signature. The lyrics are: "tam at - que im-mar-ce -".



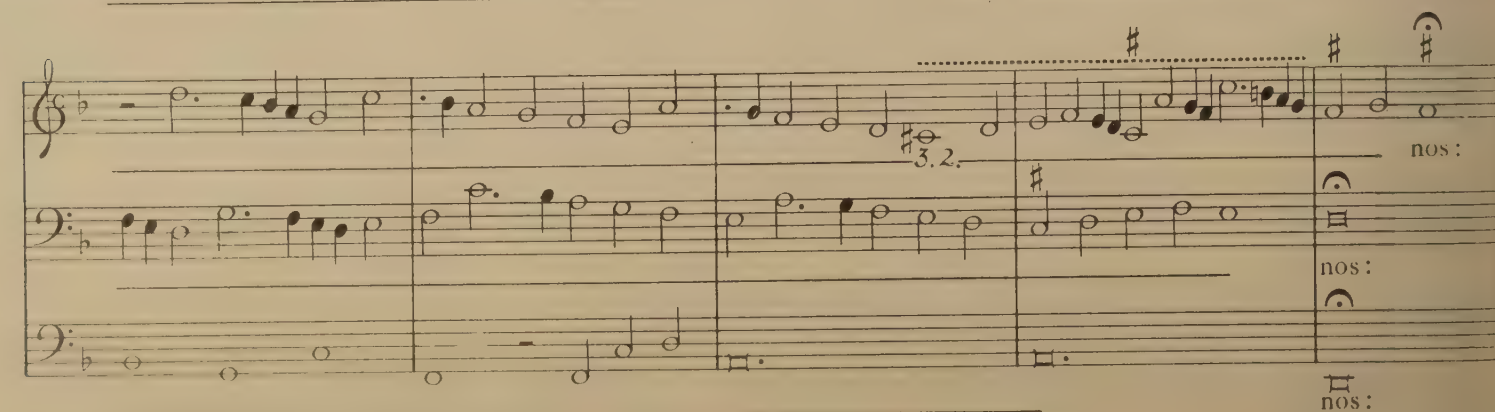
Second system of a musical score. It consists of three staves: a treble staff, a bass staff, and a lower bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The lyrics are: "mar-ce-sci - bi - 3.2. - lem, con - ser -". The bass staff has a key signature of one flat and a common time signature. The lyrics are: "im-mar - ce-sci-bi-lem, con - ser-va - tam in cæ -". The lower bass staff has a key signature of one flat and a common time signature. The lyrics are: "- sci - bi - lem, con - ser - va - tam in cæ -".



Third system of a musical score. It consists of three staves: a treble staff, a bass staff, and a lower bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The lyrics are: "- va - tam in cæ - - lis er-ga -". The bass staff has a key signature of one flat and a common time signature. The lyrics are: "- lis er - ga -". The lower bass staff has a key signature of one flat and a common time signature. The lyrics are: "- lis er-ga -".



Fourth system of a musical score. It consists of three staves: a treble staff, a bass staff, and a lower bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The bass staff has a key signature of one flat and a common time signature. The lower bass staff has a key signature of one flat and a common time signature.



Fifth system of a musical score. It consists of three staves: a treble staff, a bass staff, and a lower bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The lyrics are: "nos :". The bass staff has a key signature of one flat and a common time signature. The lyrics are: "nos :". The lower bass staff has a key signature of one flat and a common time signature. The lyrics are: "nos :".

fac nos a mor - te pec - ca - to - rum ex - ci - ta -

fac nos a mor - te pec - ca - to - rum ex - ci - ta -

fac nos a mor - te pec - ca - to - rum ex - ci - ta -

fac nos a mor - te pec - ca - to - rum ex - ci - ta -

fac nos a mor - te pec - ca - to - rum ex - ci - ta -

(1)

- ta - tos su - per - na quæ - re - re

- tos su - per - na quæ - re -

- tos su - per - na quæ - re -

- tos su - per - na quæ - re - re, su - per - na quæ - re -

- tos su - per - na quæ - re -

u - bi tu es ad

re, u - bi tu es ad dex - te -

re, u - bi tu es ad dex - te - ram De - i

- re, u - bi tu es ad dex - te - ram De - i

- re, u - bi tu es ad dex - te - ram De - i

dex - te - ram De - i se - dens, su - per - na cu - ra - re
 - ram De - i se dens, su - per - na cu - ra -
 se - dens, su - per - na cu - ra -
 se - dens, su - per - na cu - ra -
 se dens, su per - na cu - ra - re

non ter - re - stri a, ut quan - do cum -
 - re, non ter - re - stri - a,
 - re non ter - re - stri - a,
 - re non ter - re - stri - a,
 non ter - re - stri - a, ut quan - do cum - que.

que ma - ni - fe - sta - tus fu - e - ris, vi - ta no -
 ma - ni - fe - sta - tus fu - e - ris, vi - ta no

stra, et nos te - cum ma - ni - fe -
 stra, et nos te - cum ma - ni - fe - ste - mur

-ste - mur in glo - ri -

in glo - ri -

a:

qui es et qui e - ras et qui ven -

qui es et qui e - ras

qui es et qui e - ras et qui ven -

a:

- tu - rus es,

et qui ven - tu - rus es,

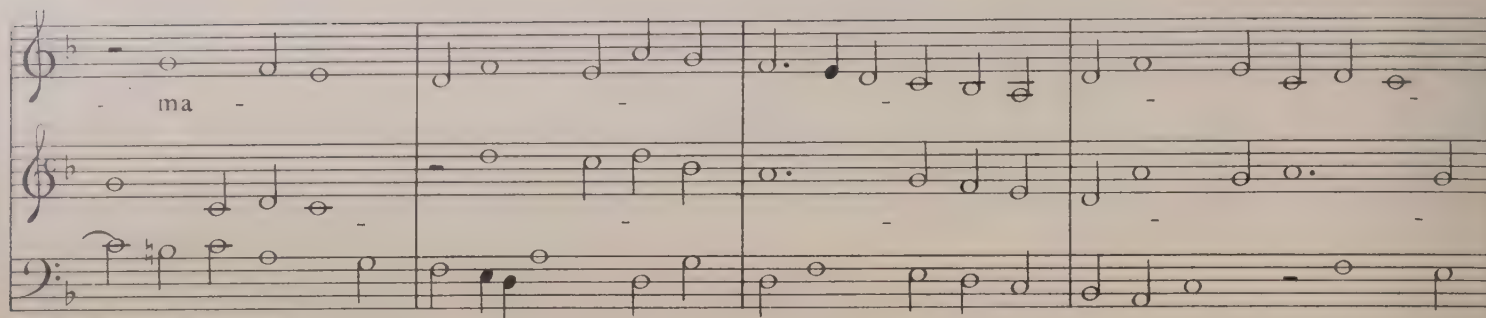
ven - tu - rus

- tu - rus es, qui

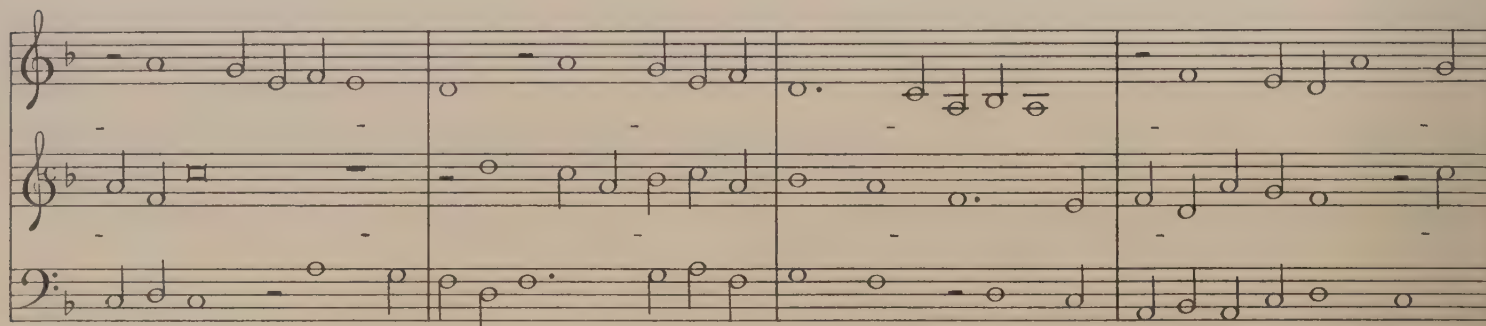
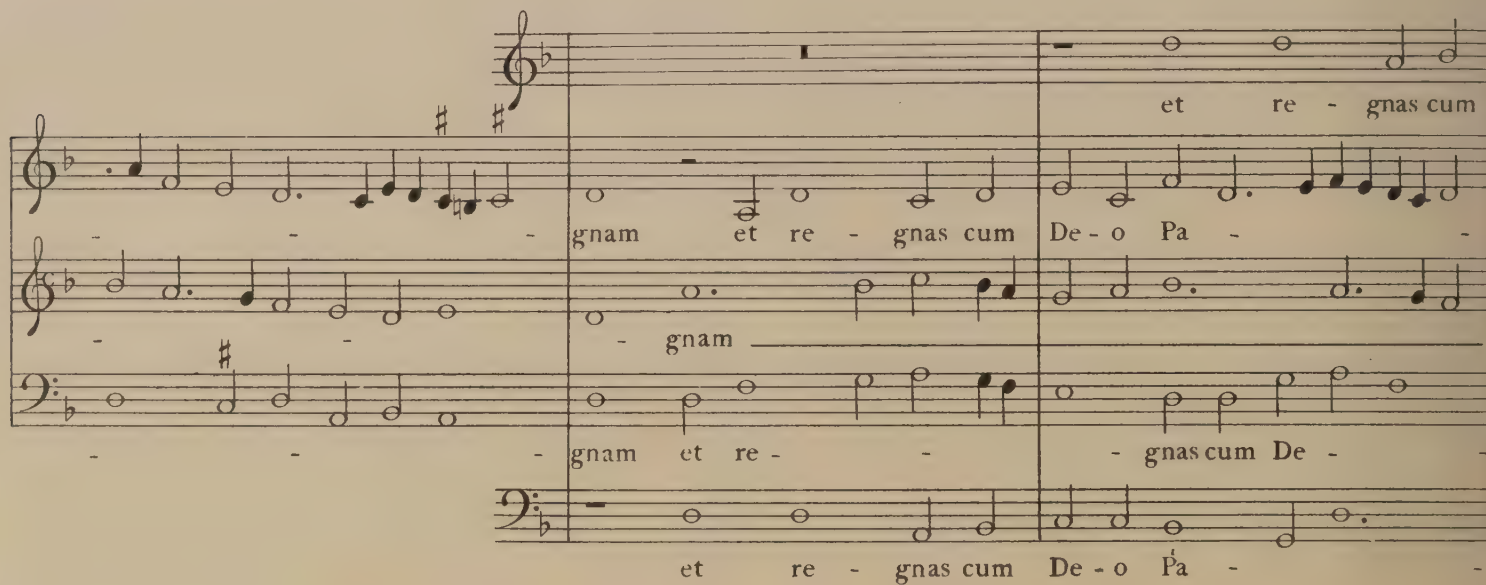
qui ac - ce - pi - sti vir - tu - tem tu - am

es, qui ac - ce - pi - sti vir - tu - tem tu - am ma -

ac - ce - pi - sti vir - tu - tem tu - am ma -



ma -

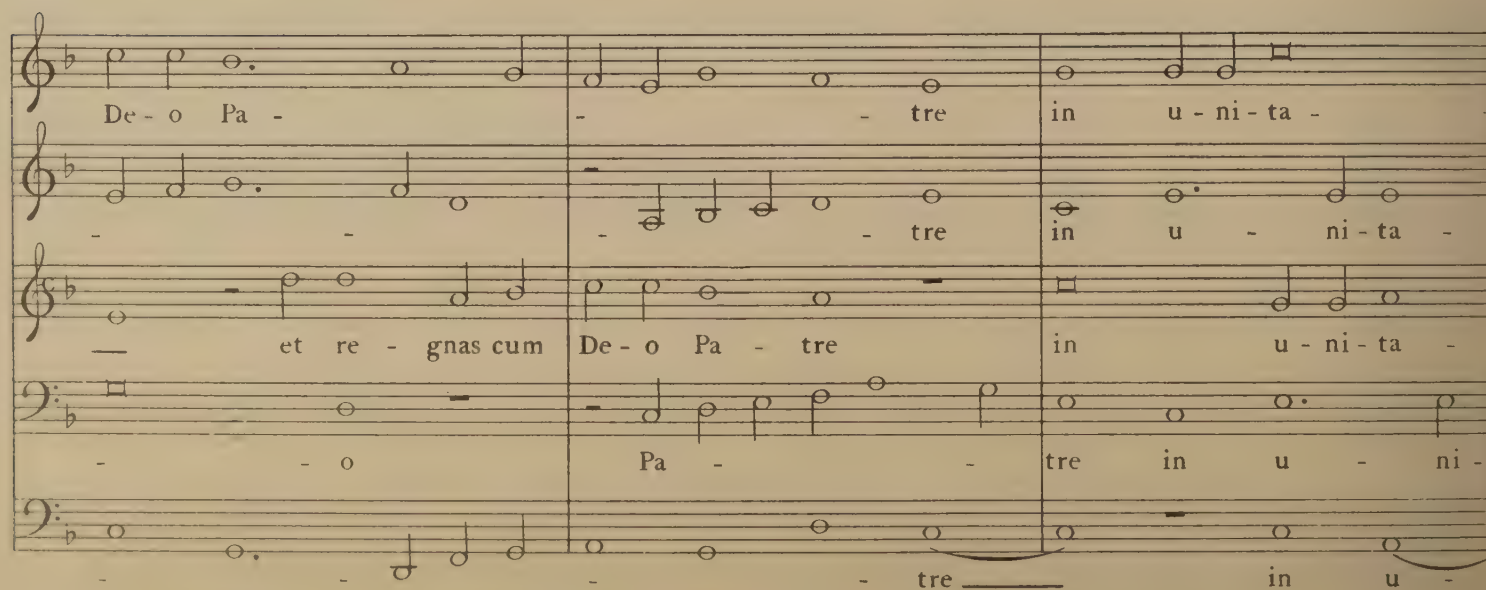
et re - gnas cum

gnam et re - gnas cum De - o Pa -

gnam

gnam et re - gnas cum De -

et re - gnas cum De - o Pa -



De - o Pa -

tre in u - ni - ta -

tre in u - ni - ta -

et re - gnas cum De - o Pa - tre in u - ni - ta -

o Pa - tre in u - ni -

tre in u -

- te Spi-ri-tus San - cti De - (1)
 - te Spi - ri - tus San - cti De -
 - te Spi - ri - tus San - cti De -
 - ta - te Spi - ri - tus San - cti De -
 - ni - ta - te Spi - ri - tus San - cti De -

- us in sæ - cu - la sæ - cu - lo -
 - us in sæ - cu - la sæ - cu -
 - us in sæ - cu - la sæ - cu - lo - rum. A -
 - us in sæ - cu - la sæ - cu - lo -
 - us in sæ - cu - la sæ - cu - lo -

- rum. A -
 - lo - rum. A -
 - rum. A -
 - rum. A -

The first system of musical notation consists of five staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes. The second staff is in treble clef and contains a series of chords, some marked with a double bar line and a repeat sign. The third staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The fourth staff is in bass clef and contains a melodic line with eighth and sixteenth notes. The fifth staff is in bass clef and contains a melodic line with eighth and sixteenth notes.

The second system of musical notation consists of five staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes. The second staff is in treble clef and contains a series of chords, some marked with a double bar line and a repeat sign. The third staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The fourth staff is in bass clef and contains a melodic line with eighth and sixteenth notes, with a (2) marking above it. The fifth staff is in bass clef and contains a melodic line with eighth and sixteenth notes.

The third system of musical notation consists of five staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes, with a key signature change to two sharps (F# and C#) indicated by three sharp signs. The second staff is in treble clef and contains a series of chords, some marked with a double bar line and a repeat sign. The third staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The fourth staff is in bass clef and contains a melodic line with eighth and sixteenth notes. The fifth staff is in bass clef and contains a melodic line with eighth and sixteenth notes. The word "men." is written below the staves in measures 10, 11, and 12.

A VIRGIN AND MOTHER

MEDIUS

CONTRATENOR

TENOR

A Vir - gin and Mo - ther, a Queen ce - le - sti -

-le - sti - al, as this day mak - eth ex - em - pli - fi - ca - ti - on, bare our Sa - vi -

-le - sti - al, as this day mak - eth ex - em - pli - fi - ca - ti -

- al, as this day mak - eth ex - em - pli - fi - ca - ti - on,

- our, our Sa - vi - our Christ, the Lord im - pe - ri - al, the Lord

- on, bare our Sa - vi - our Christ, the Lord im - pe - ri -

bare our Sa - vi - our Christ, the Lord im - pe - ri - al, im - pe - ri -

(1) im - pe - ri - al, which suf - fered death for our sal - va - ti -

al, which suf - fered death for our sal -

- al, which suf - fered death for our sal - va - ti -

(2) on. It pleas - ed him so to do for our trans - gress - i -

- va - ti - on. It pleas - ed him so to do, so to do for our trans - gress - i -

- on. It pleas - ed him so to do for our trans - gress - i - on, trans - gress - i -

- on. Where-fore with meek de-vo-ti-on sing we in the hon-our of

his In-car-na-ti-on: A Maid im-

A Maid im-ma-cu-late, of all wo-men the flow-

- men the flow-er, hath borne Christ Je-su our Sa-vi-our, our Sa-vi-

- our, hath borne Christ Je-su our Sa-vi-our.

AVE DEI PATRIS FILIA

TRIPLEX

MEDIUS

CONTRATENOR

A - ve De - i Pa - tris Fi - li - a

(1)

(2)

Fi - li - a no - bi - lis - si - ma, De - i Fi - li - i

- a no - bi - lis - si - ma, De - i Fi - li - i

no - bi - lis - si - ma,

Ma - ter di - gnis - si - ma, De - i Spi - ri - tus San -

Ma - ter di - gnis - si - ma, De - i Spi - ri - tus San -

De - i Fi - li - i Ma - ter di - gnis - si - ma, De - i Spi - ri - tus San -

- cti Spon - sa ve - nu - stis - si - ma,

- cti Spon - sa ve - nu - stis - si - ma, De - i U - ni -

- cti Spon - sa ve - nu - stis - si - ma, De -

De - i U - ni - us et Tri - ni An - cil - la sub - ie - ctis - si -

- us et Tri - ni An - cil - la sub - ie - ctis - si -

- i U - ni - us et Tri - ni An - cil - la sub - ie - ctis - si -

- ma.

- ma.

- ma.

TENOR

BASSUS

A - ve sum - mæ æ - ter - ni - ta - tis

Fi - li - a cle - men - tis - si - ma, sum - mæ

Fi - li - a cle - men - tis - si - ma, sum - mæ ve - ri - ta -

ve - ri - ta - tis Mater pi - is - si - ma, sum - mæ bo - ni - ta - tis Spon -

- tis Mater pi - is - si - ma, sum - mæ bo - ni - ta - tis Spon - sa be - ni - gnis - si -

sa be-nignis-si-ma, sum-mæ Tri-ni-ta - tis an-cil - la mi-

A - ve A - ve - cil - la mi-tis - si ma. A - ve

Æ - ter - næ cla - ri - ta - tis Fi - li - a de - si - de - ra - tis - si - ma, -

-tis - si-ma, æ - ter - næ sa-pi-en-ti-æ Ma-ter gra-
 - ma, æ - ter - næ sa-pi-en - ti -
 æ - ter - næ sa - pi - en - ti - æ

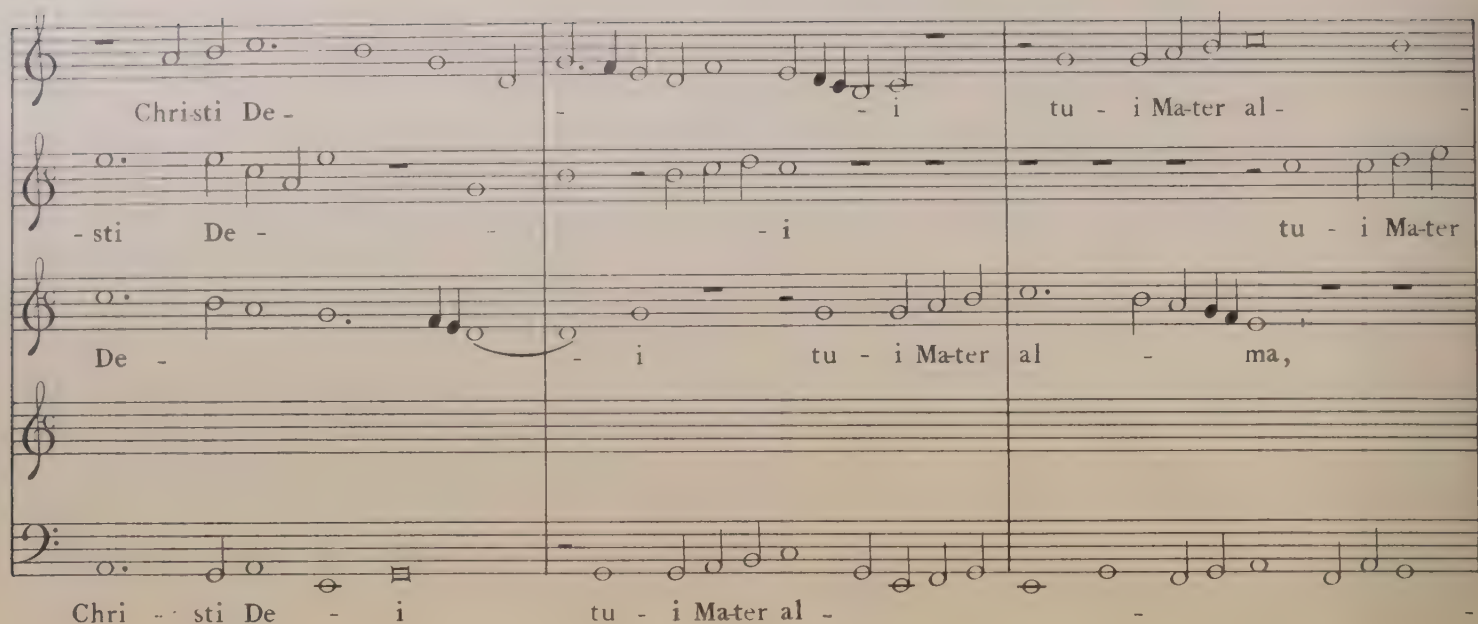
- tis-si - - ma,
 æ Ma - ter gra - tis - si-ma, æ - ter - næ spi -
 Ma - ter gra-tis - si-ma, æ - ter - næ
 Ma - ter gra - tis - si - - ma, æ -

æ - ter - næ spi - ra-ti-o - nis Spon - sa sa-cra-tis - si-ma,
 - ra - ti-o - - nis Spon - sa sa - cra-tis - si -
 spi - ra - ti-o - nis Spon - sa sa - cra-tis - si-ma, co-æ -
 - ter - næ spi - ra - ti-o - nis Spon - sa sa - cra - tis - si

co-æ - ter - næ ma-ie-sta - tis An -
 - ma, co-æ-ter næ ma-ie-sta - tis An -
 - ter - næ ma - ie-sta - tis An - cil -
 - ma, co-æ - ter - næ ma-ie-sta - tis An - cil -

- cil - la sin-ce-ris - si - ma.
 - ci - la sin-ce-ris-si ma.
 - la sin-ce-ris - si - ma.
 - la sin - ce-ris - si - ma.

A - ve le - su tu - i Fi - li - i Fi - li - a,
 A - ve le - su tu - i Fi - li - i Fi - li - a, Chri -
 A - ve le - su tu - i Fi - li - i Fi - li - a, Chri - sti
 A - ve le - su tu - i Fi - li - i Fi - li - a,

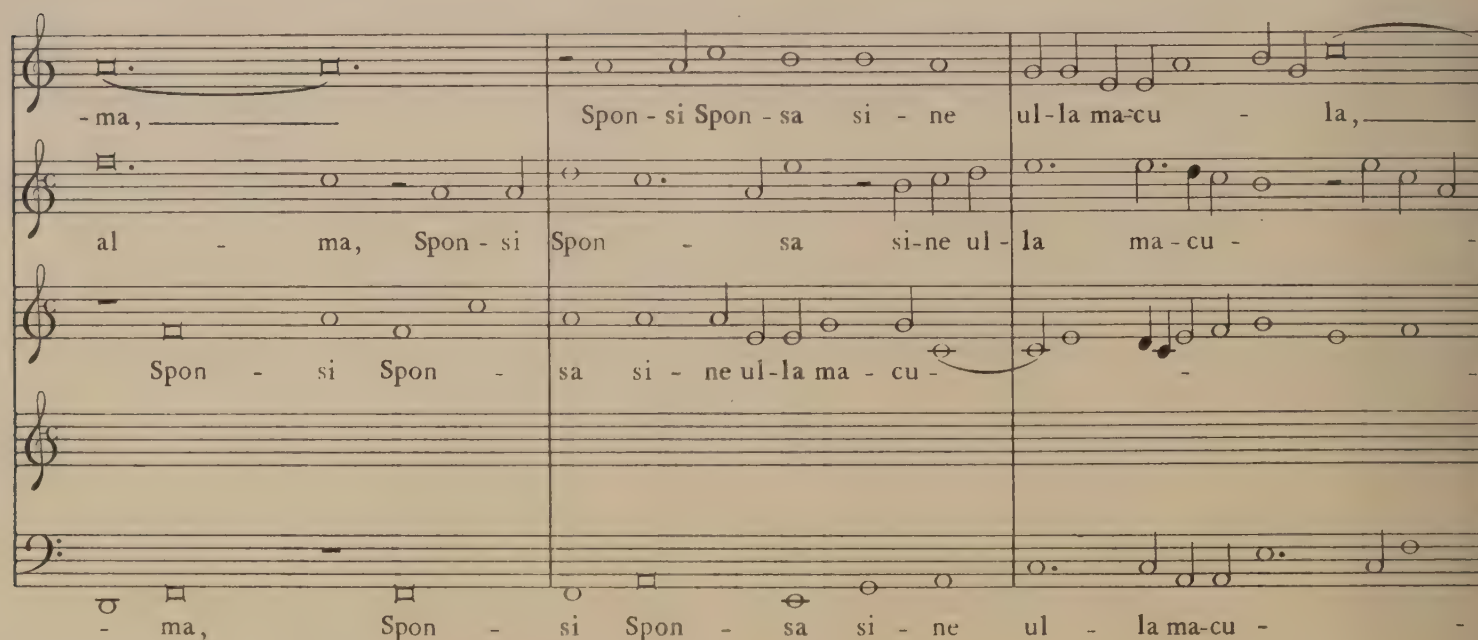


Christi De - i tu - i Ma-ter al -

- sti De - i tu - i Ma-ter

De - i tu - i Ma-ter al - ma,

Chri - sti De - i tu - i Ma-ter al -

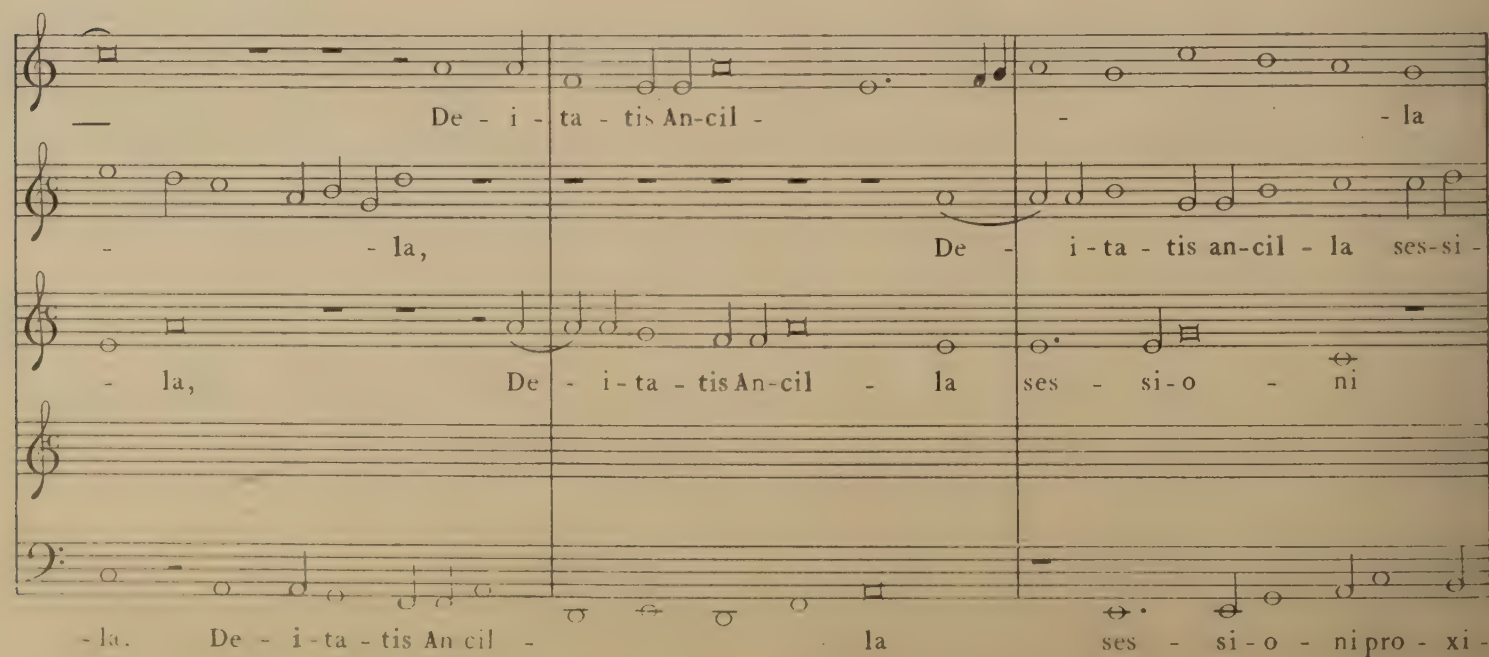


- ma, Spon - si Spon - sa si - ne ul - la ma - cu - la,

al - ma, Spon - si Spon - sa si - ne ul - la ma - cu -

Spon - si Spon - sa si - ne ul - la ma - cu -

- ma, Spon - si Spon - sa si - ne ul - la ma - cu -



De - i - ta - tis An-cil - la De - i - ta - tis an-cil - la ses-si -

- la, De - i - ta - tis An-cil - la ses - si - o - ni

- la. De - i - ta - tis An cil - la ses - si - o - ni pro - xi -

(1)

ses - si - o - ni pro - xi - ma. A - ve Do - mi - ni Fi - li - a

o - ni pro - xi - ma. A - ve Do - mi - ni Fi - li - a

pro - xi - ma. A - ve Do - mi - ni Fi - li - a

- ma. A - ve Do - mi - ni Fi - li - a

sin - gu - la - ri - ter ge - ne - ro - sa, Do - mi - ni

sin - gu - la - ri - ter ge - ne - ro - sa, Do - mi - ni

Do - mi - ni Ma - ter sin - gu - la - ri - ter glo - ri -

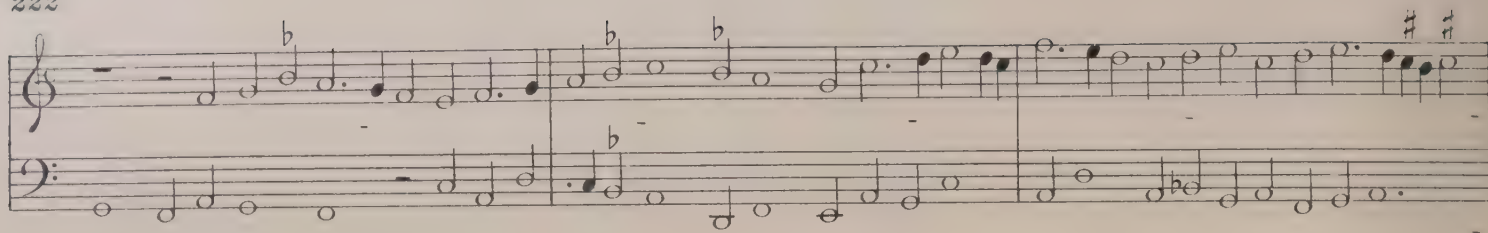
Ma - ter sin - gu - la - ri - ter

o - sa, Do - mi - ni Spon - sa sin - gu - la - ri - ter spe - ci - o -

glo - ri - o - sa, Do - mi - ni Spon - sa sin - gu - la - ri - ter spe - ci -

sa, Do - mi - ni An - cil - la sin - gu - la - ri - ter

o - sa, Do - mi - ni An - cil - la sin - gu - la - ri - ter ob - se - qui - o -



A - ve ple - na gra - ti - a po - li re - gi - na, mi
- sa.
A - ve ple - na gra - ti - a po - li re - gi -

- sa.

- se - ri - cor - di - æ ma - ter me - ri - tis præ - cla - ra,
na, mi - se - ri - cor - di - æ ma - ter me - ri - tis præ - cla - ra, mun - di do -

mun - di do - mi - na a pa - tri - ar - chis præ - si - gna - ta, im - pe - ra - trix in -
- mi - na a pa - tri - ar - chis præ - si - gna - ta, im - pe - ra - trix in - fer

- fer - ni a pro - phe - tis præ - co - ni - za -
ni a pro - phe - tis præ - co - ni - za -

ta. A - ve Vir - go fœ - ta, ut sol -
 A - ve Vir - go fœ -
 ta. A - ve Vir - go fœ - ta,
 A - ve Vir - go fœ -

præ - e - le - cta, ma - ter in -
 - ta, ut sol præ - e - le - cta, ma - ter in -
 ut sol præ - e - le - cta, ma - ter in - ta -
 - ta, ut sol præ - e - le - cta, ma -

- ta - cta sic ut lu - na per - pul -
 - ta - cta sic ut lu - na per - pul -
 - cta sic ut lu - na per - pul -
 - ter in - ta - cta sic ut lu - na per -

- chra. Sal - ve pa - rens in - cli - ta,

- chra. Sal - ve pa - rens in - cli -

- chra. Sal - ve pa - rens in - cli -

pul - chra. Sal - ve pa - rens in - cli -

e - ni - xa pu - er - pe - ra,

- ta,

- ta, pa - rens in - cli - ta,

- ta, e - ni - xa - pu -

- ta, e - ni - xa pu - er - pe

- ra, stel - la ma - ris prae-ful - gi da, fe - lix cae

ra, pu - er - pe - ra, stel - la ma - ris prae-ful - gi -

- er - pe - ra, stel - la ma - ris prae-ful - gi da, prae-

- ra, stel - la ma - ris prae - ful gi

- li por -

- da prae - ful - gi-da, fe - lix cae - li por -

- ful-gi - da, fe-lix cae - li por -

- da, fe - lix cae - li por -

- ta.

- ta. E - sto no - bis vi - a re -

- ta.

- ta. E - sto no - bis vi - a re

-cta ad æ-ter-na gau - di - a,

-cta ad æ-ter - na gau - di a, u - bi pax est et glo - ri

u - bi pax est et glo - ri -

- a, O glo - ri - o - sis -

glo - ri - o - sis - si -

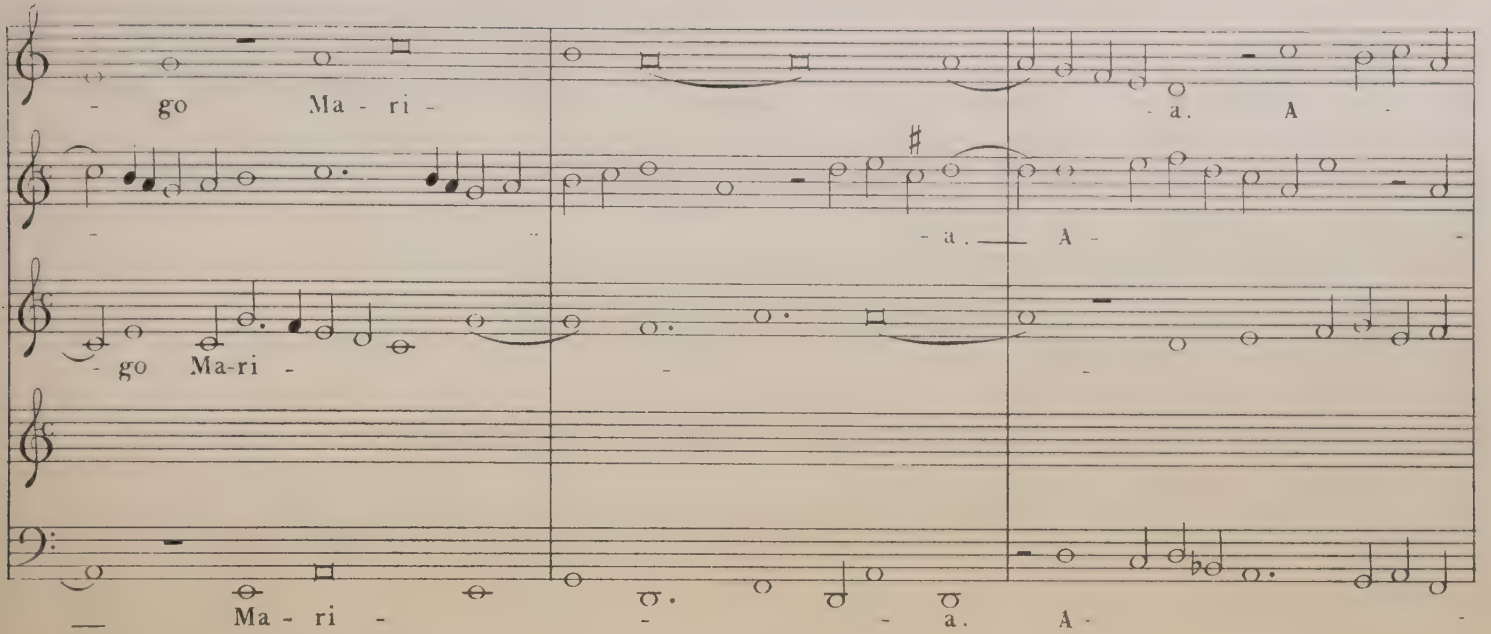
a, O glo - ri - o -

- ma Sem - per Vir -

- sis - si - ma Sem - per Vir - go Ma - ri -

(1) add. ♯ : Pet. 32.

(2) 2 breves rest : Pet. 40.



go Ma - ri - a. A -

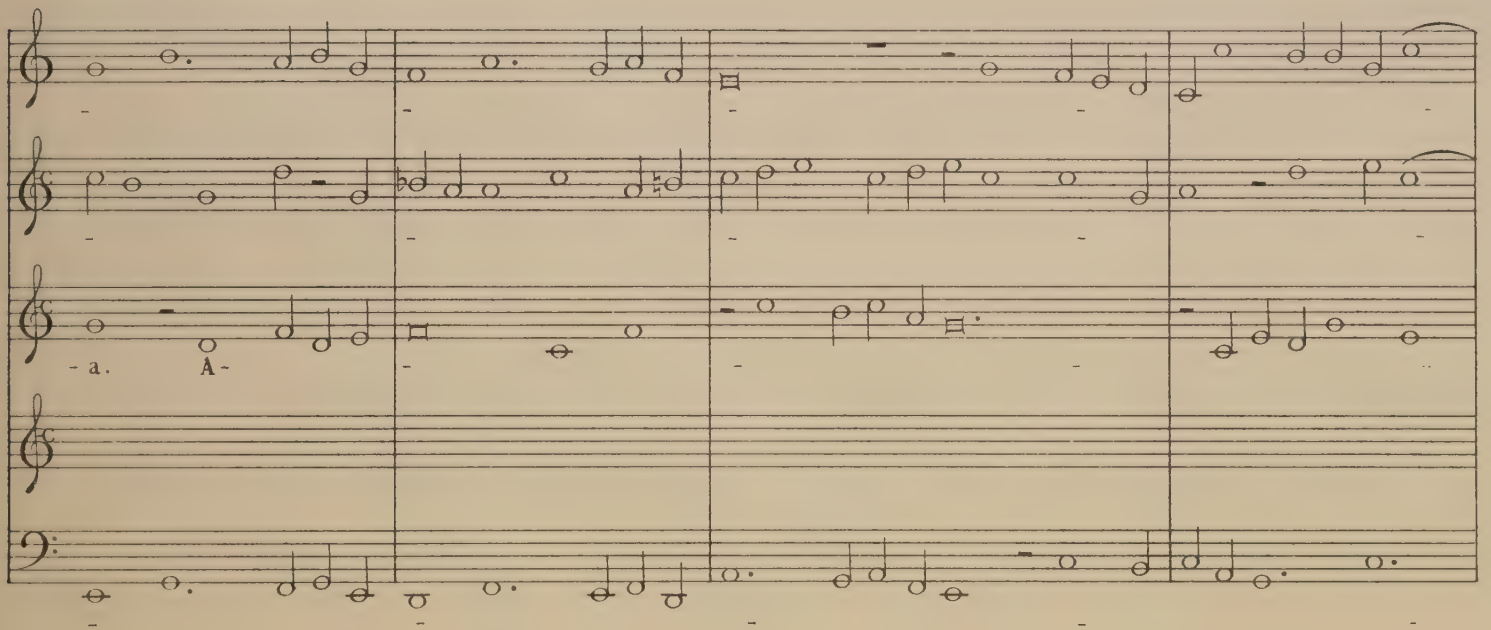
go Ma - ri -

Ma - ri - a. A -

Ma - ri - a. A -

Ma - ri - a. A -

Ma - ri - a. A -



a. A -

a. A -

a. A -

a. A -

a. A -

a. A -



men.

men.

men.

men.

men.

men.

OSBERT PARSLEY

1511-85

OSBERT PARSLEY

THE life of Parsley coincides almost exactly with that of Tallis. Both died in the year 1585. Parsley had reached the age of 74, and Tallis, whose exact age is not known, was perhaps his senior by some five or six years.

Our knowledge of Parsley's personal history is primarily derived from the monumental tablet erected to his memory in Norwich Cathedral. This gives the date of his death and his age, and tells us that he was for fifty years a lay clerk in the Cathedral.

The tablet is a charming example of Elizabethan work, but is badly in need of repair. It was placed upon the fifth ¹ pillar from the west door on the north side of the nave. The inscription is surmounted by a figure of a man playing the harp. There are still showing some traces of colour decoration on the monument, but the inscription, which was painted and not cut on the stone, is now quite illegible. Fortunately the wording of the inscription has survived elsewhere. Sir Thomas Browne gave it in full and printed a wood-cut of it in his *Repertorium, or some Account of the Tombs and Monuments in the Cathedral Church of Norwich*,² published in 1711 and continued to that date after Browne left it in 1680. The inscription was also printed in Blomefield's *History of Norfolk*,³ published circa 1740, at which date he described it as 'almost illegible'. Philip Browne, who wrote an account of the Cathedral in 1807, describes it as 'an old battered monument'.

The inscription is as follows :

OSBERTO PARSLEY

Musicæ Scientissimo

Ei quondam Consociati

Musici posuerunt Anno 1585.

*Here lies the Man whose Name in spite of Death
Renowned lives by Blast of Golden Fame,
Whose Harmony survives his vital Breath,
Whose Skill no Pride did spot, whose Life no Blame..*

¹ Sir Thomas Browne is in error in giving it as the fourth pillar, Blomefield gives the position correctly. ² p. 67. ³ Vol. iv, p. 27.

OSBERT PARSELEY

*Whose low Estate was blest with quiet Mind
As our sweet Cords with Discords mixed be.
Whose Life in Seventy and Four Years entwin'd,
As falleth mellow'd Apples from the Tree,
Whose Deeds were Rules, whose Words were Verity:
Who here a Singing-man did spend his Days,
Full Fifty Years, in our Church Melody;
His Memory shines bright whom thus we praise.*

Little is known of Parsley besides what can be gleaned from this inscription. It seems probable that he was a native of Norwich, or at least that he was an East Anglian; if so, he belongs to that band of Tudor composers (which includes Byrd, Tye, Wilbye, Gibbons, Kirbye, and Cobbold) who were natives or residents of the Eastern Counties of England.

The Sacrist's Register of the Cathedral is much too late for any record of Parsley, but the Register of St. Mary-in-the-Marsh has a number of entries of baptisms and burials in the Cathedral. St. Mary-in-the-Marsh was a parish which practically comprised the Close; the Church was destroyed at an early date and a chapel in the Cathedral was assigned to the parishioners for services. This register starts, as to burials, with a bare list of names of persons buried in the Cathedral from 'the beginning of Queen Elizabeth's reign', but no dates are given earlier than 1591. In this list the name of 'Osbert Parseley' occurs near the end of the undated section, but there is no entry of the baptism of any of his children, or of his wife's burial.

There are two references to Parsley in the Calendar of Deeds enrolled in the archives of Norwich City: (1) In 1558 he and his wife Rose bought a house and premises in the parish of St. Saviour's, Norwich, from John Hering and Helen his wife. He is here described as 'Osbert Perseley, yeoman', and the name is spelt 'Parseley' later in the document. (2) In 1583 'Osbert Parseley, musitian' and Rose his wife sold this property to John Russell. The 'yeoman' of 1558 and the 'musitian' of the later document are certainly identical, because the conveyance of 1558 is referred to in the deed of sale of 1583.

The St. Saviour's registers contain no reference to the name, but in his will Parsley left a sum of money for the reparation of this church.

The registers of St. George's, Tombland, Norwich, record the baptism on 16 May 1599, of Jane, daughter of William Parselye and Dorothy his wife. William may have been a grandson of Osbert.

OSBERT PARSELEY

Parsley's will was registered in the Episcopal Consistorial Court of Norwich, Register 1585-6, f. 6. It was dated 9 Dec. 1584, and was proved by the executrix (his widow) on 6 April 1585. He must therefore have died in the early part of the year. The witnesses to the will were John Pye, Raffé Olman, and Miles Dubuoy 'the writer'.

The testator is described as 'Osberte Parseley of Norwich musytian'. After the usual formulae and the statement referring to the bequest to the parish of St. Saviour's already mentioned, we come to the personal paragraphs, which show that his widow, Rose, survived him, and that he had sons Henry, Edmund, and John; and daughters Joan (Johan), Elizabeth, Dorothy, and Anne, all four of whom appear to have been unmarried at the date of the will. From the will it may be inferred that all the children were of age and had been started in life ('preferred') by their father.

'For as moche as my wife is now aged and after my decease shall have most neede of comferte and releife and I have to my power preferred my children therefore I doe not by this my testament bequeath any thinge to them but my blessinge leaving them wholie to the disposition of their mother who according to her abilitie wilbe as beneficiall and naturall to them as myself and therefore I doe geve unto Rose my wife all my goods chattels moveables plate utensils debts and household stuffe and I doe make her my executrix . . . If my wife depart this present world before me then I make Henrie Parseleye my son my sole executor and to do even as his mother Rose should have done. And then my mind and will is that Henrie my son shall paie unto Edmund Parseleye his brother £10—to John Parseley his brother 20s.—to Johan Parseleye his sister £10—to Elizabeth Parseleye his sister £6 13s. 4d.—to Dorathie Parseleye his sister £6 13s. 4d.—to Anne Parseley his sister £5 13s. 4d.—'and I give unto the said Henrie Parsleye my son £40 after the decease of his said mother Rose.'

For 'full fifty years', as the inscription tells us, Parsley spent his time in the daily routine of the choral services in the Cathedral. Thus he became a lay clerk about the year 1534. Was his appointment perhaps made at the time when Norwich Cathedral was constituted afresh by Henry VIII as one of the Cathedrals of the 'New Foundation'? It was then that the King gave new statutes to these Cathedrals and provided regulations for establishing in them the daily performance of musical services.

For some few years the old Latin rites still continued in use in these New Foundation Cathedrals, but very shortly the Book of Common Prayer superseded them. We would gladly learn how all the upheavals of the

OSBERT PARSLEY

Reformation affected and changed the daily work and routine of a lay clerk in our Cathedrals ; but no document survives to tell us.

The writer of Parsley's epitaph foresaw that his 'Harmony' would 'survive his vital Breath'. In his lifetime and for a short time longer his name stood high among Tudor composers ; Morley mentioned him in his list of famous musicians. But in common with these Parsley suffered complete neglect during the three centuries that followed the death of Queen Elizabeth ; and there can have been few musicians who at the time of Queen Victoria's death knew a single note of his work. The present volume may do something to restore this Cathedral musician to his proper place, not perhaps among the greatest of the Tudor composers, but at least among those whose merits deserve full recognition, even in that distinguished company.

The Editors gratefully acknowledge the valuable help they have received from Mr. Frederick Johnson of Norwich in compiling this notice of Parsley.

MANUSCRIPTS CONSULTED FOR THIS VOLUME

CONSERVA ME DOMINE

Bodleian MSS. Mus. Sch. e. 1-5, No. 9, ff. 34, 32 v, 32 v, 30, 29 v.
R. C. M. MSS. 2035, f. 1, *Conserua me*; f. 25, *Benedicam*; f. 25 v, *Multiplicatae*.
Tenbury MS. 342, f. 87 v, *Conserua me*.

LAMENTATIONES

Bodleian MSS. Mus. Sch. e. 1-5, No. 21, ff. 48, 47, 48 v, 45, 43 v.

TE DEUM AND BENEDICTUS

Brit. Mus. Add. MSS. 30480-3, ff. 4, 5, 2, 5. *Te Deum*.
ff. 11 v, 12 v, 9 v, 12 v. *Benedictus*.

TE DEUM AND BENEDICTUS

Durham Cath. Mus. MSS. C 8, f. 72 (C.T. Dec.); C 13, f. 66 (Ten.); A 6, f. 334 (Org.).
Peterhouse Mus. MSS. 44, f. M 1 (Med. Dec.); 45, f. 92 v (Med. Can.); 42, f. M 5 (C.T. Dec.);
35, f. S 5 (Ten. Dec.); 43, f. C 3 (Ten. Can.); 37, f. D 6 (B. Dec.);
36, f. J 2 v (B. Can.).

The MSS. describe this either as the 'Short' or the 'First' Service.
The missing Contratenor Cantoris part has been added by the Editors.

MAGNIFICAT AND NUNC DIMITTIS

No voice parts have survived of the Magnificat and Nunc Dimittis of which the Durham MS. A 6 supplies the organ part. They there follow the Te Deum and Benedictus and evidently complete the composer's setting of Morning and Evening Canticles in one key.

WORDS OF MOTETS

CONSERVA ME DOMINE

Psalm xv (xvi)

Conserva me, Domine, quoniam speravi in te.

Dixi Domino: Deus meus es tu, quoniam bonorum meorum non eges.

Sanctis, qui sunt in terra eius, mirificavit omnes voluntates meas in eis.

Multiplicatae sunt infirmitates eorum: postea acceleraverunt. Non congregabo conventicula eorum de sanguinibus: nec memor ero nominum eorum per labia mea.

Dominus pars hereditatis meae, et calicis mei: tu es, qui restitues hereditatem meam mihi.

Funes ceciderunt mihi in praeclaris: etenim hereditas mea praeclara est mihi.

Benedicam Dominum, qui tribuit mihi intellectum: insuper et usque ad noctem increpauerunt me renes mei.

Providebam Dominum in conspectu meo semper: quoniam a dextris est mihi, ne commovear.

Propter hoc laetatum est cor meum, et exultavit lingua mea: insuper et caro mea requiescet in spe.

Quoniam non derelinques animam meam in inferno: nec dabis sanctum tuum videre corruptionem. Notas mihi fecisti vias vitae, adimplebis me laetitia cum vultu tuo: delectationes in dextera tua usque in finem.

LAMENTATIONES

Mem. Cui comparabo te? vel cui assimilabo te, filia Ierusalem: cui exaequabo te, et consolabor te, virgo filia Sion: magna est enim velut mare contritio tua: quis medebitur tui.

Nun. Prophetæ tui viderunt tibi falsa et stulta, nec aperiebant iniquitatem tuam, ut te ad poenitentiam provocarent: viderunt autem tibi assumptiones falsas, et eiectiones.

Samech. Plausuerunt super te manibus omnes transeuntes per viam: sibilaverunt, et moverunt capita sua super filiam Ierusalem.

Ierusalem, Ierusalem, convertere ad Dominum Deum tuum.

CONSERVA ME DOMINE

MEDIUS

CONTRATENOR

Con - ser - va me, Do - mi-ne, quo - ni-

Con - ser - va me, Do - mi-ne, quo - ni-am spe-

- am spe-ra - vi in te. Di - xi Do - mi-no: De - us me -

- ra - vi in te. Di - xi Do - mi-no: De -

- us es tu, quo - ni-am bo - no - rum me - o -

- us me-us es tu, quo - ni-am bo - no - rum me - o - rum non e -

BASSUS

Quo - ni -

- rum non e ges. San-ctis, qui sunt in ter-ra e -

- ges. San-ctis, qui sunt in ter-ra e -

- am bo - no - rum me - o - rum non e ges. San-ctis, qui sunt in

- ius, mi - ri - fi - ca - vit o mnes vo - lun - ta -

- ius, mi - ri - fi - ca - vit o mnes vo - lun - ta - tes me - as

ter - ra e - ius, mi - ri - fi - ca - vit o - mnes vo - lun - ta - tes me - as in

TRIPLEX

Mul - ti - pli - ca - tæ

-tes me-as in e

in e

(1)

is.

is.

TENOR

Mul - ti - pli - ca - tæ

(2)

e - is, in e is.

sunt in - fir - mi - ta - tes e - o - rum: post -

Mul - ti - pli - ca - tæ sunt in - fir - mi - ta - tes e - o - rum:

(3)

sunt in - fir - mi - ta - tes e - o - rum: post - e - a ac - ce -

(4)

- e - a ac - ce - le - ra - ve - runt. Non con - gre - ga - bo con - ven - ti -

post - e - a ac - ce - le - ra - ve - runt. Non con - gre - ga - bo

- le - ra - ve - runt. Non con - gre - ga - bo con - ven - ti - cu - la de -

- cu - la e - o - rum de san - gui - ni - bus: nec me - mor e - ro no - mi - num e -

con - ven - ti - cu - la e - o - rum de san - gui - ni - bus: nec me - mor e - ro

- san - gui - ni - bus: nec me - mor e - ro no - mi - num e - o - rum.

(1) #: om. Bodl. c.3.

(2) add. b: R. C. M. 2035.

(3) G: R. C. M. 2035.

(4) #: om. Bodl. c.4.

-o-rum per la-bi-a me - a.

(1)
no-mi-num e-o-rum per la-bi-a me - a.

per la-bi-a me - a, me - a.

Do-mi-nus pars he-re-di-ta-tis me - æ, et ca-li-

Do-mi-nus pars he-re-di-ta-tis me - æ, et ca-li-

Do-mi-nus pars he-re-di-ta-tis me - æ, et ca-li-cis-

Do-mi-nus pars he-re-di-ta-tis me - æ, et ca-li-cis me-

Do-mi-nus pars he-re-di-ta-tis me - æ, et ca-li-

-cis me - i: tu es, qui re-sti-tu-es

-cis me - i: tu es, qui re-sti-tu-es he-re-di-ta-

- me - i: tu es, qui re-sti-tu-es he-

- i: tu es, qui re-sti-tu-es he-re-di-ta-tem

-cis me - i: tu es, qui re-sti-tu-es he-re-di-

he - re - di - ta - tem me - am mi - hi. Fu - nes

- tem me - am mi - hi. Fu - nes ce - ci - de - runt mi - hi

- re - di - ta - tem me - am mi - hi. Fu - nes ce - ci -

me - am mi - hi, mi - hi. Fu - nes ce - ci - de - runt mi -

- ta - tem me - am mi - hi. Fu - nes ce - ci - de - runt mi -

ce - ci - de - runt mi - hi in præ - cla - ris: et - e - nim he -

in præ - cla - ris: et - e - nim

- de - runt mi - hi in præ - cla - ris: et - e - nim he - re -

- hi in præ - cla - ris: et - e - nim he -

- hi in præ - cla - ris: et - e - nim

re - di - tas me

he - re - di - tas me

di - tas me

re - di - tas me

re - di - tas me a, me

- a prae-cla - ra est mi - hi, mi - hi. - cla - ra est mi - hi, mi - hi, mi - hi. - a prae-cla - ra est mi - hi, mi - hi, mi - hi. - ra est mi - hi, mi - hi, prae-cla - ra est mi - hi. - a, me - a prae-cla - ra est mi - hi, mi - hi.

Be - ne-di - cam Do - mi - num, qui Be - ne-di - cam Do - mi - num, qui tri - bu-it mi - Be - ne - di - cam Do - mi -

tri-bu - it mi - hi in - tel - le - hi in - tel - le - ctum, in - tel - le - num, qui tri - bu - it mi - hi in - tel - le - ctum:

- ctum: in - su-per et us - que ad no - ctum: in - su-per et us que ad no - ctum in - in - su-per et us - que ad no - ctum in

(1) *ad* for *d*: Bodl.e.1.(2) *E*: Bodl.e.1.(3) *b*: om. Bodl.e.4.

- ctem in-cre-pu - e - runt me re - nes me - i, me
 - cre-pu - e - runt me re-nes me
 - cre-pu - e - runt me re - nes me - i, me - i, me

i.
 i.
 i.
 Pro - vi-de - bam Do - mi-num in
 Pro - vi-de - bam Do - mi -

con - spe - ctu me - o sem - per:
 - num in con - spe - ctu me - o sem -

(2)
 quo - ni-am a dex - tris est mi - hi, ne
 - per: quo - ni-am a dex - tris est mi - hi, ne com -

com - mo - ve -
 - mo-ve -

Propter hoc læ - ta - tum est cor me - um, et ex-sul -

Propter hoc læ - ta - tum est cor me - um, —

— ar. Propter hoc læ - ta - tum est cor me - um, et

Propter hoc læ - ta - tum est cor me -

— ar. Propter hoc læ - ta - tum est cor me - um,

- ta - vit lin - gua me - a: in - su-per et ca - ro me -

et ex-sul - ta - vit lin - gua me - a: in - su-per et ca - ro me -

ex-sul - ta - vit lin - gua me - a: in - su-per et ca - ro me -

um, et ex-sul - ta - vit lin - gua me - a: in - su-per et ca - ro me - a

et ex-sul - ta - vit lin - gua me - a: in - su-per et ca - ro me -

a re - qui - e - scet in —

a re - qui - e - scet in spe, —

a re - qui - e - scet in spe, re - qui - e -

re - qui - e - scet in spe, in —

a re - qui - e - scet in spe, re -

spe. Quo - ni - am non de - re - lin - ques a - ni -

in spe. Quo - ni - am non de - re - lin - ques a - ni - mam me -

scet in spe. Quo - ni - am non de - re - lin - ques a - ni - mam

spe. Quo - ni - am non de - re - lin - ques a - ni - mam me -

-qui - e - scet in spe. Quo - ni - am non de - re - lin - ques a - ni - mam

-mam me - am in in - fer - no: nec da - bis san - ctum tu -

- am in in - fer - no: nec

- me - am in in - fer - no: nec da - bis san - ctum tu -

- am in in - fer - no: nec da - bis san - ctum tu -

me - am in in - fer - no: nec da - bis san - ctum tu -

um vi - de - re cor - rupti - o - nem No -

da - bis san - ctum tu - um vi - de - re cor - ru - pti - o - nem.

- um vi - de - re cor - ru - pti - o - nem.


- um vi - de re cor - rupti - o - nem. No -

- um vi - de - re cor - ru - pti - o -

- tas mi - hi fe - ci - sti vi - as vi - tæ,
 No - tas mi - hi fe - ci - sti vi - as vi - tæ, ad -
 No - tas mi - hi fe - ci - sti vi - as vi - tæ, ad - im
 - tas mi - hi fe - ci - sti vi - as vi - tæ, ad - im - ple -
 - nem, ad - im -

ad - im - ple - bis me læ - ti - ti - a cum vul - tu tu - o:
 - im - ple - bis me læ - ti - ti - a cum vul - tu tu -
 - ple - bis me læ - ti - ti - a cum vul - tu
 - bis me læ - ti - ti - a cum vul - tu tu -
 - ple - bis me læ - ti - ti - a cum vul - tu

de - le - cta - ti - o - nes, de - le - cta - ti - o - nes
 - o: de - le - cta - ti - o - nes in dex - te - ra tu -
 tu - o: de - le - cta - ti - o - nes in dex - te - ra tu -
 - o: de - le - cta - ti - o - nes
 tu - o: de - le - cta - ti - o - nes in dex - te -

(1)  for ♩ : Bodle 3.

in dex - te - ra tu - a us - que in fi - nem. A -

- a us - que in fi - nem. A -

a, in dex - te - ra tu - a us - que in fi - nem.

in dex - te - ra tu - a us - que in fi - nem. A -

- ra tu - a us - que in fi - nem. A -

in dex - te - ra tu - a us - que in fi - nem. A -

in dex - te - ra tu - a us - que in fi - nem. A -

(1) add. \sharp : Bodl. e. 1. (2) add. \sharp : Bodl. e. 4. (3) add. \sharp : Bodl. e. 5.

LAMENTATIONES

TRIPLEX

MEDIUS

CONTRATENOR

TENOR

BASSUS

Mem. _____

Mem. _____

Mem. _____

Mem. _____

Mem. _____

Cu i com-pa-ra-bo te? vel

Cu i com-pa-ra-bo te? vel cu -

(I)
Cu i com-pa-ra-bo te? vel cu - i as -

Cu - i com-pa-ra-bo te?

Cu - i com-pa-ra-bo

cu - i as - si - mi - la - bo te, fi - li -

- i as - si - mi - la - bo te, fi - li - a Ie - ru - sa -

- si - mi - la - bo te, as - si - mi - la - bo te, fi - li - a

vel cu - i as - si - mi - la - bo te, fi - li - a

te? vel cu - i as - si - mi - la - bo te, fi -

- a Ie - ru - sa - lem: cu - i ex - æ -

- lem, Ie - ru - sa - lem: cu - i ex - æ - qua - bo te,

Ie - ru - sa - lem, Ie - ru - sa - lem: cu - i ex - æ - qua - bo

Ie - ru - sa - lem: cu - i ex - æ - qua - bo te, et

- li - a Ie - ru - sa - lem: cu - i ex æ -

-qua - bo te, et con - so - la - bor te, vir -
 et con - so - la - bor te, vir go fi - li - a Si -
 te, et con - so - la - bor te, vir - go fi - li - a
 con - so - la - bor te, vir - go fi - li - a Si -
 -qua - bo te, et con - so - la - bor te, vir - go fi - li - a,

- go fi - li - a Si - on? ma - gna
 - on, fi li - a Si - on? ma - gna est e -
 Si - on, vir - go fi - li - a Si - on? ma - gna
 - on, vir - go fi - li - a Si - on?
 fi - li - a Si - on? ma - gna est

est e - nim vel - ut ma - re con - tri -
 - nim vel - ut ma - re con - tri - ti - o tu - a:
 est e - nim vel - ut ma - re con - tri - ti - o tu -
 ma - gna est e - nim vel - ut ma - re con - tri - ti - o tu -
 e - nim vel - ut ma - re con - tri ti - o tu -

ti-o tu - a: quis me - de - bi-tur tu

quis me - de - bi-tur tu - i, tu

a: quis me - de - bi-tur tu i, tu

a: quis me - de - bi-tur tu

a: quis me - de - bi-tur tu

Nun.

Nun.

Nun.

Nun.

Nun.

Pro - phe - tæ tu - i vi - de - runt

Pro - phe - tæ tu - i vi - de - runt ti - bi

Pro - phe - tæ tu - i vi - de - runt

Pro - phe - tæ tu - i vi - de - runt ti - bi

Pro - phe - tæ tu - i vi - de - runt ti bi, ti

(1)

ti - bi fal - sa et stul - ta, nec a - pe-ri-e -

fal - sa et stul - ta, fal - sa et stul - ta, nec a - pe-ri-

ti - bi fal - sa et stul - ta, et stul - ta, nec a - pe-ri-e -

fal - sa et stul - ta, et stul - ta, nec a - pe-ri-e - bant

- bi fal - sa et stul - ta, nec

- bant in - i-qui-ta - tem tu - am, ut te

- e - bant in - i-qui-ta - tem tu - am, tu - am,

- bant in - i-qui-ta - tem tu - am, tu - am,

in - i-qui-ta - tem tu - am, ut te ad

a - pe-ri - bant in - i-qui-ta - tem tu - am, ut

ad pœ - ni - ten - ti-am pro - vo - ca - rent: vi - de - runt au -

ut te ad pœ-ni-ten - ti-am pro - vo - ca - rent: vi - de - runt au -

ut te ad pœ-ni-ten-ti - am pro - vo - ca - rent: vi - de-runt

pœ-ni-ten - ti-am pro - vo - ca - rent: vi - de-runt

te ad pœ-ni-ten - ti-am pro - vo - ca - rent: vi -

-tem ti - bi as - sum - pti - o - nes fal - sas, et
 -tem ti - bi as - sum - pti - o - nes fal - sas, et e - ie - cti - o - nes,
 au - tem ti - bi as - sum - pti - o - nes fal - sas, et e -
 au - tem ti - bi as - sum - pti - o - nes fal - sas, et e - ie -
 - de - runt au - tem ti - bi as - sum - pti - o - nes fal - sas, et e - ie - cti -

e - ie - cti - o - nes. Sa mech. Sa -
 et e - ie - cti - o - nes. Sa -
 - ie - cti - o - nes. Sa mech.
 - cti - o - nes. Sa mech. Sa -
 - o - nes, et e - ie - cti - o - nes. Sa mech.

mech. Plau - se -
 mech. Sa mech. Plau - se - runt super te -
 Sa mech. Sa mech. Plau - se - runt
 mech. mech.
 Sa mech. Sa mech. Plau - se - runt su - per te

- runt su - per te ma - ni-bus o - mnes trans -

— ma - ni-bus o - mnes trans - e - un - tes per vi

sū - per te ma-ni-bus o - mnes trans - e - un -

Plau - se - runt su - per te ma - ni-bus o - mnes

ma - ni-bus o - mnes trans - e - un - tes per

- e - un - tes per vi - am: si-bi-la - ve - runt, et mo -

- am, per vi - am, per vi - am: si-bi-la - ve - runt, et mo -

- tes per vi - am, per vi - am: si-bi-la - ve - runt, et mo -

trans - e - un - tes per vi - am: si-bi-la - ve - runt, et mo -

vi - am, per vi - am: si-bi-la - ve - runt, et mo -

- ve - runt ca - pi-ta su a su -

- ve - runt ca-pi-ta su a su - per fi - li-am le - ru - sa -

- ve - runt ca-pi-ta su a su - per fi - li-

- ve - runt ca-pi-ta su a su-per fi - li-

- ve - runt ca-pi-ta su a su - per fi - li-am le - ru - sa -

-per fi - li - am le - ru - sa - lem.

- lem, le - ru - sa - lem, — le - ru - sa - lem, le - ru - sa - lem. le - ru - sa -

- am le - ru - sa - lem, le - ru - sa - lem. le - ru - sa -

- am, su - per fi - li - am, su - per fi - li - am le - ru - sa - lem.

- lem, su - per fi - li - am le - ru - sa - lem. le - ru - sa -

le - ru - sa - lem, le - ru - sa -

- lem, le - ru - sa - lem, le - ru - sa - lem, con - ver - te -

lem, le - ru - sa - lem, con - ver - te - re, con - ver - te - re, —

le - ru - sa - lem, le - ru - sa - lem, le - ru - sa - lem, con - ver - te - re, con -

- lem, le - ru - sa - lem, le - ru - sa - lem, con - ver - te - re ad Do - mi -

- lem, con - ver - te - re ad Do - mi - num

- re, con - ver - te - re ad Do - mi - num De - um, De - um tu -

con - ver - te - re, con - ver - te - re ad Do - mi - num De - um tu -

- ver - te - re ad Do - mi - num De - um tu - um, De - um tu -

- num, con - ver - te - re ad Do - mi - num De - um, De -

A musical score for a hymn titled "Deus tu". The score is written for five voices: Soprano, Alto, Tenor I, Tenor II, and Bass. It consists of two systems of staves. Each system has five staves corresponding to the voices. The music is in G major (one sharp) and 4/4 time. The lyrics are "Deus tu" repeated across the staves. The notation includes whole notes, half notes, and quarter notes, with some measures containing rests. The score is presented on a light-colored background with black ink. The page number "255" is visible in the top right corner.

[illegible]

TE DEUM

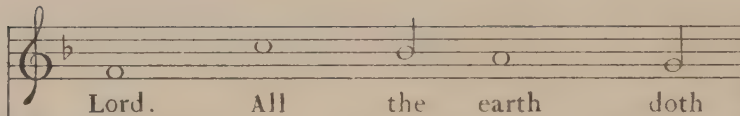
CANTUS  We praise thee, O _____ God:

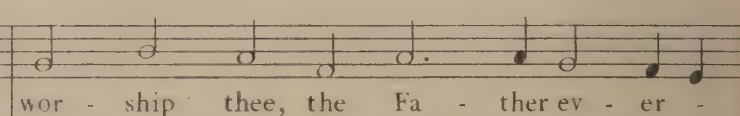
CONTRATENOR  We know-ledge thee to be _____ the

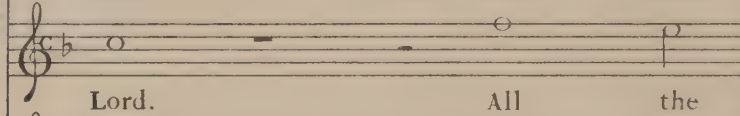
TENOR  We know - ledge thee to be the _____

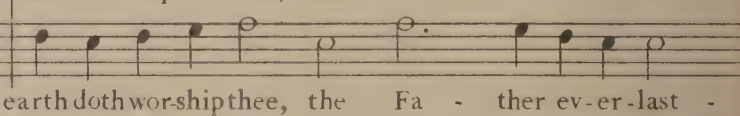
BASSUS  We know-ledge thee to be the _____

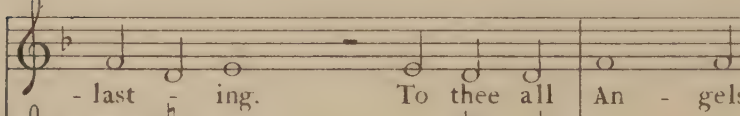
 We know-ledge thee to be the _____

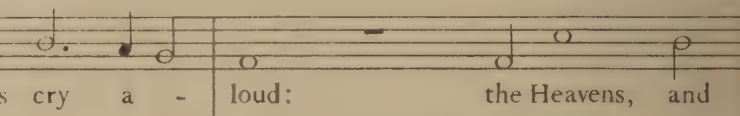
 Lord. All the earth doth wor - ship thee, the Fa - ther ev - er -

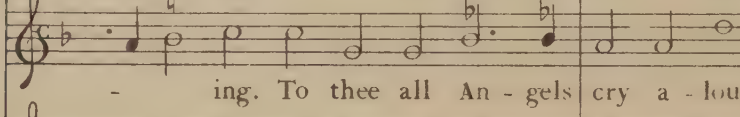
 Lord. All the earth doth worship thee, the Fa - ther ev - er - last -

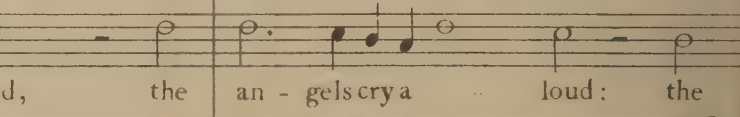
 Lord. All the earth doth worship thee, the Fa - ther ev - er - last -

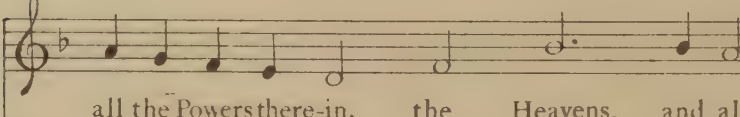
 Lord. All the earth doth wor - ship thee, the Fa - ther ev - er -

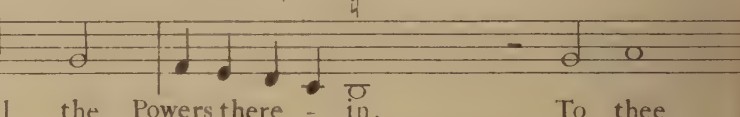
 - last ing. To thee all An - gels cry a - loud: the Heavens, and

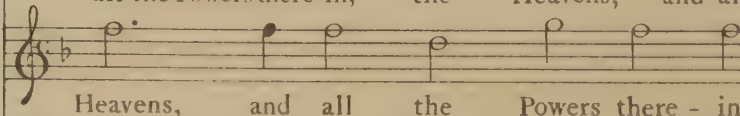
 - ing. To thee all An - gels cry a - loud, the an - gels cry a loud: the

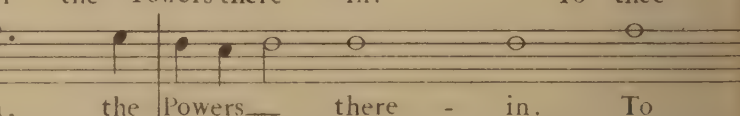
 - ing. To thee all An - gels cry a - loud: the Heavens,

 - last - ing. To thee all An - gels cry a - loud: the Heavens, and all the

 all the Powers there-in, the Heavens, and all the Powers there - in. To thee

 Heavens, and all the Powers there - in, the Powers there - in. To

 and all the Powers there-in, the Heavens, and all the Powers there - in. To

 Powers there - in, and all the Powers there - in. To thee Che - ru

Che - ru-bin and Se - ra - phin con-tin-u-al - ly do cry, do cry, do
 thee Cheru-bin and Se - ra - phin con-tin-u-al - ly do—
 thee Cheru-bin and Se - ra - phin con-tin-u-al - ly do cry, con-tin-u-al - ly do—
 - bin and Se - ra - phin con-tin-u-al - ly do cry, con-tin-u-al - ly do

cry, Ho - ly, Ho - ly, Ho - ly, Ho - ly, Lord God of Sa - ba - oth.
 cry, Ho - ly, Ho - ly, Lord God of Sa - ba - oth, Lord God of Sa - ba - oth, of Sa - ba - oth.
 cry, Ho - ly, Ho - ly, Lord God of Sa - ba - oth, of Sa - ba - oth.
 cry, Ho - ly, Ho - ly, Ho - ly, Lord God of Sa - ba - oth, of Sa - ba - oth.

Heaven and earth are full of the Ma - jes - ty of thy—
 Heaven and earth are full of the Ma - jes - ty of thy Glo -
 Heaven and earth are full of the Ma - jes - ty of thy Glo
 Heaven and earth are full of the Ma - jes - ty of thy Glo - ry, of thy

Glo - ry. The glo - rious com - pa - ny of the A - pos - tles praise—
 ry, thy Glo - ry. The glo - rious com - pa - ny of the A - pos - tles praise— thee.
 ry. The glo - rious com - pa - ny of the A - pos - tles
 Glo - ry. The glo - rious com - pa - ny of the A - pos - tles praise thee, praise

thee. The good - ly fel - lowship of the Pro - phets praise thee. The

The good-ly fel - lowship of the Pro - phets praise thee, praise thee.

praise thee. The good-ly fel - lowship of the Pro - phets praise thee, of the Pro - phets praise

thee. The good-ly fel - lowship of the Pro-phets praise thee. The no - ble

no - ble ar - my of Mar-tyrs praise thee, praise thee.

The no - ble ar - my of Mar-tyrs praise thee, praise (1) thee.

thee. The no - ble ar - my of Mar - tyrs praise thee, praise thee.

ar - my of Mar-tyrs praise thee, praise thee.

The ho - ly Church tho-rough - out all the world doth know - ledge thee; The

The ho - ly Church throughout all the world doth know-ledge thee; The Fa-ther, of an infinite

The ho - ly Church throughout all the world doth know-ledge thee; The Fa-ther, of an infinite

The ho - ly Church throughout all the world doth know-ledge thee; The Fa-ther, of an

Fa - ther, of an infinite Ma-jes - ty, the Fa - ther, of an infinite Ma - jes - ty;

Ma - jes - ty, the Fa - ther, of an in - fin-ite Ma - jes - ty, of an infinite Ma-jes - ty;

Ma - jes - ty, the Fa - ther, of an infinite Ma-jes - ty, of an in - fin-ite Ma-jes - ty;

infinite Ma - jes - ty, the Fa - ther, of an in - fin-ite Ma - jes - ty, Ma - jes - ty;

ther. When thou took'st up - on thee to (1) de - liv - er man, thou didst not ab -
 ther. When thou took'st up - on (2) thee to de - liv - er man, thou didst not ab -
 Fa - ther. When thou took'st up - on thee to de - liv - er man, thou didst not ab -
 - ther. When thou took'st up - on thee to de - liv - er man, thou

de - liv - er man, thou didst not abhor the Vir-gin's womb. When thou hadst ov - er - come the sharp - ness of death,
 man, thou didst not ab - hor the Vir-gin's womb. When thou hadst ov - er - come the sharp - ness of death,
 - hor the Vir - gin's womb, the Vir-gin's womb. When thou hadst ov - er - come the sharp - ness of death,
 didst not ab - hor the Vir-gin's womb. When thou hadst ov - er - come the sharpness of death, thou didst

sharp - ness of death, thou didst o - pen the Kingdom of Heaven to all be - liev - ers.
 thou didst o - pen the Kingdom of Heaven to all be - liev - ers, to all be - liev - ers.
 death, thou didst o - pen the Kingdom of Heav - en to all be - liev - ers, be - liev - ers.
 o - pen the Kingdom of Heaven to all be - liev - ers, to all be - liev - ers.

Thou sittest at the right hand of God, in the Glory of the Fa - ther, of the Fa -
 Thou sittest at the right hand of God, in the Glory of the Fa - ther, the Fa - ther.
 Thou sittest at the right hand of God, in the Glory of the -
 Thou sittest at the right hand of God, in the Glory of the Fa -

(1) ♩ for d: B.M.Add.30481.

(2) ♩ for d: B.M.Add.30482.

(3) ♩ for d: B.M.Add.30481.

ther. We be - lieve that thou shalt come to be our Judge. We there -

We be - lieve that thou shalt come to be our Judge, to be our Judge. We there -

Fa - ther. We be - lieve that thou shalt come to be our Judge, to be our Judge. We there -

ther. We be - lieve that thou shalt come to be our Judge. We there -

- fore pray thee, help thy ser - vants, help thy ser - vants, whom thou hast re -

- fore pray thee, help thy ser - vants, whom thou hast re - deem -

- fore pray thee, help thy ser - vants, whom thou hast re - deem - ed, re -

- fore pray thee, help thy ser - vants, whom thou hast re - deem - ed, whom

- deem - ed with thy pre - ci - ous blood, whom thou hast re - deem - ed with thy pre - ci - ous

- ed with thy pre - ci - ous blood, whom thou hast re - deem - ed with thy pre - ci - ous

- deem - ed, whom thou hast re - deem - ed with thy pre - ci - ous

thou hast re - deem - ed, hast re - deem - ed with thy pre - ci - ous

blood. Make them to be num - bered with thy Saints in glo - ry ev - er -

blood. Make them to be num - bered with thy Saints in

blood. Make them to be num - bered with thy Saints in glo - ry ev - er - last -

(2) blood. Make them to be num - bered with thy Saints in glo - ry ev - er - last

- last ing, in glo - ry ev - er - last - ing.

glo - ry ev - er - last - ing, in glo - ry ev - er - last - ing.

- ing, in glo - ry ev - er - last - ing, in glo - ry ev - er - last - ing.

- ing, in glo - ry ev - er - last - ing, ev - er - last - ing.

O Lord, save thy peo-ple, and bless thine her - it - age, O Lord, save thy

O Lord, save thy peo-ple, and bless thine her - it - age, O Lord, save thy peo - ple, and

O Lord, save thy peo-ple, and bless thine her - it - age,

O Lord, save thy peo-ple, and bless thine her - it - age.

peo - ple, and bless thine own in - her - it - age. Gov - ern them all, gov - ern them

bless thine her - it - age, and bless thine her - it - age. Gov - ern them all, and

O Lord, save thy peo - ple, and bless thine her - it - age. Gov - ern them all, and lift them

her - it - age, and bless thine her - it - age. Gov - ern them all, and lift them

all and lift them up for ev - er, for ev - er. Day by day we mag - ni - fy

lift them up for ev - er. Day by day, day by day we mag - ni - fy

up for ev - er, and lift them up for ev - er. Day by day we mag - ni - fy

up for ev - er. for ev - er, for ev - er. Day by day we mag - ni - fy

(1)

thee; and we wor-ship thy Name ev - er world without end, ev - er world without end.

thee; and we wor-ship thy Name for ev - er world without end, world with-out end.

thee, we magnify thee; and we wor-ship thy Name ev - er world with-out end.

thee; and we wor-ship thy Name for ev - er world with-out end, world with-out end.

Vouch - safe, O Lord, to keep us this day with-out sin. O Lord, have mer -

Vouch - safe, O Lord, to keep us this day with-out sin. O Lord, have

Vouch - safe, O Lord, to keep, to keep us this day with-out sin. O Lord, have mer -

O Lord, have

- cy up - on us, have mer - cy up - on us. O Lord, let thy mer - cy

mer - cy up - on us, have mer - cy up - on us. O Lord, let thy mer - cy

- cy up - on us, have mer - cy up - on us. O Lord, let thy mer - cy

mer - cy up - on us, have mer - cy up - on us. O Lord, let thy mer - cy

light - en up - on us, as our trust is in thee, as our trust is in thee. O

light - en up - on us, as our trust is in thee, as our trust is in thee. O

lighten up - on us, as our trust is in thee, as our trust is in thee. O

light - en up - on us, as our trust is in thee, as our trust is in thee. O

(1) ♩ for ♩: B.M.Add.30480.

(2) FED $\frac{2}{4}$: B.M.Add. 30481.

(3) ♩ for ♩: B.M.Add.30481.corrector.

(4) ♩: om. B.M.Add.30481.

Lord, in thee have I trust ed, have I trust ed: let me nev-er be con -

Lord, in thee have I trust - ed: let me nev-er be con found -

Lord, in thee have - I trust - ed: let me never be con-found - ed,

Lord, in thee have I trust - ed: let me nev-er be con - found - ed, let

- found - ed, let me nev-er be con - found - ed, be con - found - ed.

- ed, let me nev-er be con - found-ed, let me nev-er be con - found - ed.

let me never be con - found - ed, let me nev-er be con - found - ed.

me nev-er be con - found - ed, let me nev-er be con - found - ed.

(I) F: B.M. Add. 30481.

BENEDICTUS

Bless - ed be the Lord God of Is - ra - el,

Bless - ed be the Lord God of Is - ra - el,

Bless - ed be the Lord God of Is - ra - el, for he

Bless - ed be the Lord God of Is - ra - el, for he hath

for he hath vis it-ed and re-deem-ed his peo-ple; And hath

for he hath vis - it-ed and re-deem-ed his peo-ple, his - peo-ple; And hath

hath vis - it-ed and re-deem - ed his peo-ple, and redeemed his peo-ple; And hath

vis - it-ed and re-deem-ed his peo ple, and redeemed his peo-ple; And hath

rais - ed up an horn of sal - va - ti - on un - to us in the house of his ser - vant Da

house of his ser - vant Da - vid; As he spake by the mouth of his ho - ly ser - vant Da - vid; As he spake by the mouth of his ho - ly Pro -

Pro - phets, which have been since the world be - gan; That we should be of his ho - ly Pro - phets, which have been since the world be - gan; That we should be - phets, which have been since the world be - gan; That we

sav - ed from our en - e - mies, and from the hands of all that hate us, and from the hands of sav - ed from our en - e - mies, our en - e - mies, and from the hands of all should be sav - ed from our en - e - mies, and from the hands of all that hate us, and from the we should be sav - ed from our en - e - mies, and from the hands of all that hate us, of

of all that hate us, that hate us; To per-form the mer - cy pro - mis-ed to our
 — that hate us, that hate us; To per-form the mer - cy pro - mis-ed to our
 hands of all that hate us; To per-form the mer - cy pro - mis-ed to our
 all that hate us; To per-form the mer - cy pro - mis-ed to our

fa - thers, and to re-mem - ber his ho - ly —
 fa - thers, and to re-mem - ber his ho - ly — Cove -
 fa - thers, and to re-mem - ber his ho - ly Cove - nant, his ho - ly
 fa - thers, and to re-mem - ber his ho - ly —

Cove - nant; To per - form the oath which he sware to our fa - ther A -
 - nant; To per - form the oath which he sware to our fa - ther
 Cove - nant; To per-form the oath which he sware to our fa - ther A - bra -
 Cove - nant; To per - form the oath which he sware to our

bra - ham that he would give — us that he would give —
 — A - bra - ham that he would give us, that he would —
 -ham that he would give us, that he would give us, That
 fa - ther A - bra - ham that he would give us, that he would give

(1) ♩ : mm. B.M.Add.30483.

(2) AA for FF: B.M.Add.30483.

us, That we be - ing de - liv - er - ed out of the hands of
 give us, That we be - ing de - liv - er - ed out of the
 we be - ing de - liv - er - ed out of the hands of our
 us, That we be - ing de - liv - er - ed out of the hands

our en - e - mies might serve him with - out fear, might serve him with-out fear;
 hands of our en - e - mies might serve him with-out fear, with-out fear; In
 en - e - mies might serve him with-out fear, might serve him with-out fear; In
 of our en - e - mies might serve him with-out fear, might serve him without fear;

In ho - li - ness and right - eous-ness be - fore him all the days of our
 ho - li - ness and right - eous-ness be - fore him, be - fore him all
 ho - li - ness and right - eous-ness be - fore him all the days
 In ho - li - ness and right - eous-ness be - fore him all the days of our

life, all the days of our life. And thou, child,
 the days of our life, all the days of our life. And thou, child, shalt be
 of our life, all the days of our life.
 life, all the days of our life.

shalt be call - ed the Pro - phet of the High - est, for thou shalt
 call - ed the Pro - phet of the High - est, for thou shalt go be -
 And thou, child, shalt be call - ed the Pro - phet of the High - est,
 And thou, child, shalt be call - ed the Pro - phet of the

go before the face of the Lord to pre-⁽¹⁾pare his ways; To give know-ledge
 -fore the face of the Lord to pre-⁽¹⁾pare his ways; To give
 for thou shalt go before the face of the Lord to pre-⁽¹⁾pare his ways; To give know-ledge
 High-est, for thou shalt go be-fore the face of the Lord to pre-⁽¹⁾pare his ways; To give

of sal - va - ti-on un - to his peo - ple for the re-mis-si-on of their sins, of their
 know-ledge of sal - va - ti-on un - to his peo - ple for the re-mis-si-on of their
 of sal - va - ti-on un - to his peo - ple for the re-mis-si-on, for the re-mis-si-on of their sins,⁽²⁾
 know - ledge of sal - va - ti on un - to his peo - ple for the re-mis-si-on of their

sins, Through the ten - der mer - cy of our God, where - by the day - spring from on
 sins, Through the ten - der mer-cy of our God, where - by the day - spring from on high
 of their sins, Through the ten - der mer - cy of our God, where - by the day -⁽³⁾
 sins, Through the ten - der mer - cy of our God, where - by the day - spring from on high

(1) D: B.M.Add.30480.

(2) o for dd: B.M.Add.30482.

(3) EE for DD: B.M.Add.20482.

high hath vi - sit - ed us; To give light to them that sit in dark - ness, and
 hath vi - sit - ed us; To give light to them that sit in dark - ness, that sit in
 - spring from on high hath vi - sit - ed us; To give light to them that sit in dark - ness,
 hath vi - sit - ed us; To give light to them that sit in dark -

(1)
 in the shadow of death; and to guide our feet in - to the way
 dark - ness, and in the shadow of death, and in the shadow of
 (3) and in the shadow of death; and to guide our feet in - to the
 - ness, and in the shadow of death, of death; and to

of peace, and to guide our feet in - to the way of peace.
 death; and to guide our feet in - to the way of peace, the way of peace.
 way of peace, the way of peace, in - to the way of peace.
 (4)
 guide our feet in - to the way of peace, in - to the way of peace.

Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly
 Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly
 Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost, the Ho - ly
 Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost,

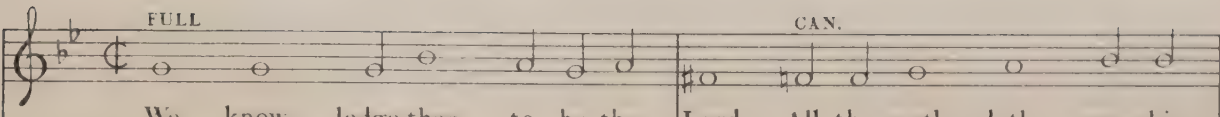
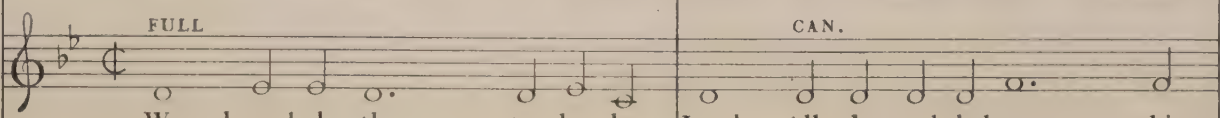
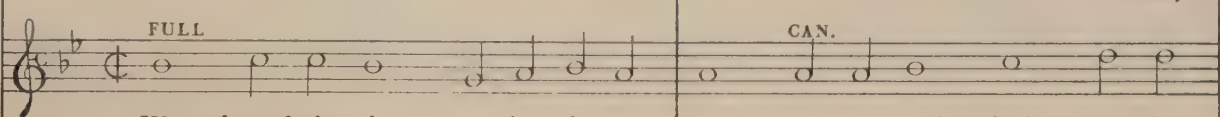
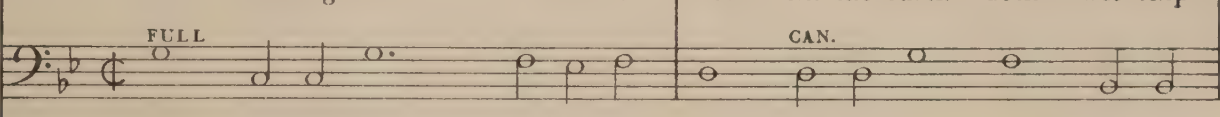
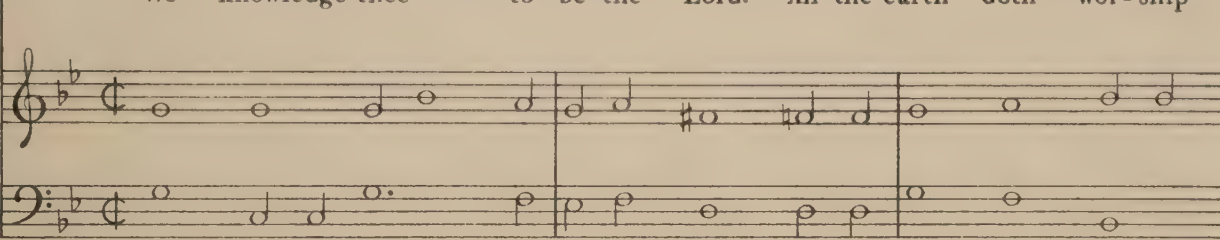
Ghost, and to the Ho - ly Ghost; As it was in the be - gin - ning, be - gin - ning, as it was in
 Ghost, and to the Ho - ly Ghost; As it was in the be - gin - ning, as it was in the be -
 Ghost, the Holy— Ghost; As it was in the be - gin - ning,
 and to the Ho - ly Ghost; As it was in the be - gin - ning,

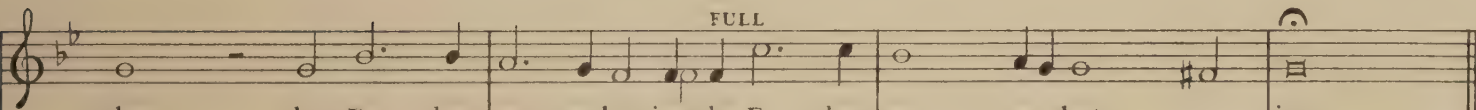
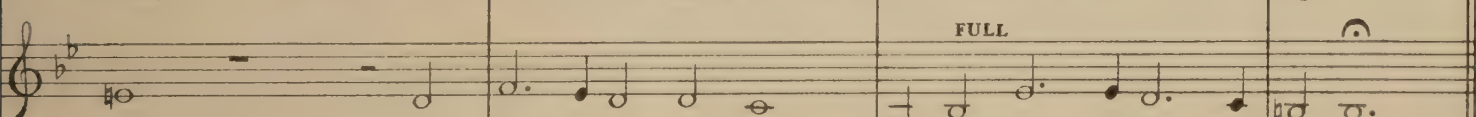
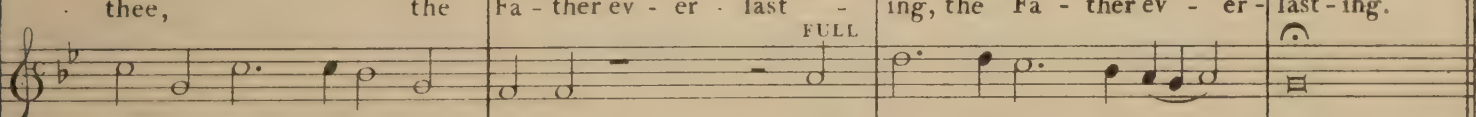

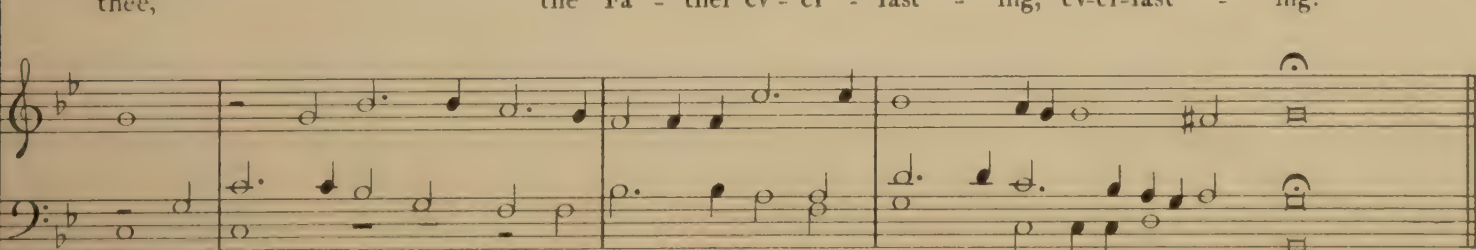
the be - gin - ning, and — is now, and ev - er shall be world with - out
 - gin - ning, and is — now, and ev - er shall be world with - out end, and
 and is now, as it was in the be - gin - ning, and is now, and ev - er shall be world
 as it was in — the be - gin - ning, and is now, and ev - er shall

end, world with - out — end, and ev - er shall be world with - out end.
 ev - er shall be world with - out end, and ev - er shall be world without end.
 with - out end, and ev - er shall be world with - out end, world with - out end.
 be world with - out end, and ev - er shall be world with - out end, world with - out end.

A — men.
 A — men.
 A — men.
 A — men.

TE DEUM

MEDIUS	 <p>FULL</p> <p>We know - ledge thee to be the</p> <p>CAN.</p> <p>Lord. All the earth doth wor-ship</p>
CONTRATENOR	 <p>FULL</p> <p>We knowledge thee to be the</p> <p>CAN.</p> <p>Lord. All the earth doth wor - ship</p>
TENOR	 <p>FULL</p> <p>We knowledge thee to be the</p> <p>CAN.</p> <p>Lord. All the earth doth wor-ship</p>
BASSUS	 <p>FULL</p> <p>We knowledge thee to be the</p> <p>CAN.</p> <p>Lord. All the earth doth wor-ship</p>
ORGAN	

 <p>FULL</p> <p>thee, the Fa - ther ev - er-last-ing, the Fa - ther ev - er - last - ing.</p>
 <p>FULL</p> <p>thee, the Fa - ther ev - er - last - ing, the Fa - ther ev - er - last - ing.</p>
 <p>FULL</p> <p>thee, the Fa - ther ev - er - last-ing, the Fa - ther ev - er - last - ing.</p>
 <p>FULL</p> <p>thee, the Fa - ther ev - er - last - ing, ev-er-last - ing.</p>


DEC. (1)

To thee all An - gels cry a - loud: the Heavens, and all the

DEC. (2)

To thee all An - gels cry a - loud: the Heavens, and all the

DEC.

To thee all An gels cry a - loud: the Heavens, and all the Powers there - in, and all the

DEC.

To thee all An - gels cry a - loud: the Heavens, and all the Powers there-in, the

Powers there - in. To thee Che - ru - bin and Se - ra - phin con - tin - u - al -

Powers there - in. To thee Che - ru - bin and Se - ra - phin con - tin - u - al - ly do cry, con -

Powers there - in. To thee Che - ru - bin and Se - ra - phin con - tin - u - al - ly do cry,

Powers there - in. To thee Che - ru - bin and Se - ra - phin con - tin - u - al - ly, con -

- ly do cry, do cry, Ho - ly, Ho - ly, Ho - ly, Lord God of Sa - ba - oth.

- tin - u - al - ly do cry Ho - ly, Ho - ly, Ho - ly, Lord God of Sa - ba - oth, of Sa - ba - oth.

con - tin - u - al - ly do cry Ho - ly, Ho - ly, Lord God of Sa - ba - oth, of Sa - ba - oth.

- tin - u - al - ly do cry Ho - ly, Ho - ly, Ho - ly, Lord God of Sa - ba - oth, of Sa - ba - oth.

CAN. Heaven and earth are full of the Ma - jes - ty of thy Glo - ry, the

CAN. Heaven and earth are full, Heaven and earth are full of the Ma - jes - ty of thy - Glo -

CAN. Heaven and earth are full of the Ma - jes - ty of thy Glo - ry, of thy Glo -

DEC.

DEC. - ry. the glo - ri - ous com - pa - ny of the A - pos - tles praise thee. The

glo - ri - ous com - pa - ny of the A - pos - tles praise - thee. The good - ly fel - lowship of -

DEC. - ry. the glo - ri - ous com - pa - ny of the A - pos - tles praise thee. The good - ly fel - low -

- ry. the glo - ri - ous com - pa - ny of the A - pos - tles praise thee. The good - ly

CAN.

(1) good - ly fel - lowship of the Pro - phets praise thee. The no - ble ar - my (2) of Mar - tyrs

the Pro - phets praise - thee, praise thee. The no - ble ar - my of Mar - tyrs

ship of the Pro - phets praise thee. The no - ble ar - my (3) of Mar - tyrs praise -

fel - lowship of the Pro - phets praise - thee. The no - ble ar - my of Mar - tyrs praise -

DEC.

CAN.

praise thee. The ho - ly Church through-out all the world doth know-ledge thee. The

praise thee. The ho - ly Church through-out (1) all the world doth know-ledge thee.

thee. The ho - ly Church through-out all the world doth know-ledge thee. (2)

thee. The ho - ly Church through-out all the world doth know-ledge thee. The

DEC.

Fa - ther of an in - finite Ma - jes - ty; Thine hon - our - a - ble, true, and on - ly

The Fa - ther of an in - finite Ma - jes - ty; Thine hon - our - a - ble, true, and on - ly

The Fa - ther of an in - finite Ma - jes - ty; Thine hon - our - a - ble, true, and on - ly

Fa - ther of an in - finite Ma - jes - ty; Thine hon - our - a - ble, true, and on - ly

CAN. FULL

Son; Al - so the Ho - ly Ghost, the Com - fort - er. Thou art the King of

Son; Al - so the Ho - ly Ghost, the Com - fort - er. Thou art the King of (4)

Son; Al - so the Ho - ly Ghost, the Com - fort - er. Thou art the King of Glo -

Son; Al - so the Ho - ly Ghost, the Com - fort - er. Thou art the King of

(1) A: Pet. 43.

(2) add. b: Pet. 36.

(3) $\text{—} \text{d}$ for d: Pet. 43.

(4) d: om. Pet. 43.

Glo-ry, O Christ, of Glo-ry, O Christ. Thou art the ev - er-lasting Son of the Fa -

Glo-ry, O Christ, O Christ. Thou art the ev - er-lasting Son of the Fa -

-ry, O Christ, O Christ. Thou art the ev - er-lasting Son of the Fa

Glo-ry, O Christ, O Christ. Thou art the ev - er-lasting Son of the Fa

(1)

-ther. When thou took'st up-on thee to de - liv - er man, thou

-ther. When thou took'st up - on thee to de - liv - er man, thou

-ther. When thou took'st up - on thee to de - liv - er man, thou didst not abhor the Vir - gin's

-ther. When thou took'st up - on thee to de - liv - er man, thou didst not ab-hor the

(2) CAN. (3)

didst not ab-hor the Vir-gin's womb. When thou hadst o - ver-come the sharpness of

didst not ab-hor the Vir - gin's womb. When thou hadst o - ver - come the sharp - ness of

womb, the Vir-gin's womb. When thou hadst o - ver - come the sharp - ness of

Vir - gin's womb, the Vir-gin's womb. When thou hadst o - ver - come the sharpness of

death, thou didst o - pen the King - dom of Heaven to all be - liev - ers.

death, thou didst o - pen the King - dom of Heaven to all be - liev - ers, to all be - liev -

death, thou didst o - pen the King - dom of Heaven to all be - liev - ers, to all be - liev -

— death, thou didst o - pen the Kingdom of Heaven to all be - liev - ers.

DEC. Thou sit - test at the right hand of God,

DEC. -ers. Thou sit - test at the right hand of God, DEC. in the

- ers.

DEC. Thou sit - test at the right hand

Thou sit - test at the right hand of

in the Glo-ry of the Fa-ther, of the Fa-ther. CAN. We be-

Glo-ry of the Fa-ther, of the Fa-ther. We be-lieve that

of God, in the Glo-ry of the Fa-ther, the Fa-ther.

God, in the Glo-ry of the Fa-ther, the Fa-ther.

DEC. #

-lieve that thou shalt come to be our Judge, to be our Judge. We therefore pray thee, help

thou shalt come to be our Judge. We there-fore pray thee, help

of the Fa-ther. We be-lieve that thou shalt come to be our Judge. We there-fore pray thee, help

We be-lieve that thou shalt come to be our Judge. We there-fore pray thee,

FULL

thy ser-vants, whom thou hast re-deem-ed, whom thou hast re-deem-ed with thy

thy ser-vants, whom thou hast re-deem-ed with thy

thy ser-vants, whom thou hast re-deem-ed with thy pre-cious

help thy ser-vants, whom thou hast re-deem-ed with thy

DEC. #

pre-cious blood, with thy pre-cious blood. Make them to be num-ber'd with thy Saints

pre-cious blood, with thy pre-cious blood. Make them to be num-ber'd with thy

blood, with thy pre-cious blood. Make them to be

pre-cious blood, with thy pre-cious blood. Make them

(1)

in glo - ry ev - er - last - ing, in glo-ry ev-er-last - ing,
 Saints in glo - ry ev - er - last - ing, in glo-ry ev -
 num - ber'd with thy Saints in glo - ry ev - er - last -
 to be num - ber'd with thy Saints, thy Saints in glo - ry ev - er -

in glo-ry ev-er-last - ing. CAN. O Lord, save thy peo - ple, and
 - er - last - ing, in glo-ry ev-er-last - ing. CAN. Lord save thy peo - ple,
 - ing, in glo-ry ev-er-last - ing. CAN. O Lord, save thy peo - ple, and
 - last - ing, ev-er-last - ing. CAN. O Lord, save thy peo - ple, and

(I)
 bless thine her - it - age. Gov-ern them and lift them up for ev - er, and
 and bless thine her - it - age. Gov-ern them and lift them up for ev -
 blest thine her - it - age, and bless thine her - it - age. Gov-ern them and lift them
 bless thine her - it - age, and bless thine her - it - age. Gov-ern

lift them up for ev - er. Day FULL by day we mag - ni - fy

-er, and lift them up for ev - er. Day FULL by day we mag - ni - fy

up for— ev - er. Day FULL by day we mag - ni - fy

them and lift them up for ev - er. Day by day we mag - ni - fy

thee; and we worship thy Name ev-er world with-out end, ev-er world without end.

thee; and we worship thy Name ev-er world with-out end, ev-er world without end.

thee; and we worship thy Name ev-er world without end, with - out end.

thee; and we worship thy Name ev-er world without end.

DEC. Vouch - safe, O Lord, to keep us this day with-out

DEC. Vouch - safe, O Lord, to keep us this day with - out

DEC. Vouch - safe, O Lord, to keep us — this day with out sin, to keep us this day with-out

DEC. Vouch - safe, O Lord, to keep us this day with - out

CAN.

sin. CAN. O Lord, have mer - cy up - on — us, have mer - cy up - on

sin. CAN. O Lord, have mer - cy up - on us, have mer - cy up (i) on

sin. CAN. O Lord, have mer - cy up - on — us, have mer - cy up - on

sin. O Lord, have mer - cy up - on — us, — have mer - cy up - on us, up - on —

DEC. #

us. O Lord, let thy mer - cy light - en up - on us, as our trust is in

DEC. us. O Lord, let thy mer - cy light - en up - on us, as our trust is in thee, as our trust is in

DEC. us. O Lord, let thy mer - cy light - en up - on us, as our trust is in

us. O Lord, let thy mer - cy light - en up - on us, as our trust is in thee, as our trust is in

FULL #

thee. FULL O Lord, in thee have I trust - ed:

thee. O Lord, in thee have I trust - ed:

thee. FULL O Lord, in thee have I trust - ed: let me nev - er be

thee. O Lord, in thee have I trust - ed: let me nev - er be con -

let me nev-er be con-found-ed, be con-found-ed, be con-found-ed.

let me nev-er be confound-ed, let me never be confounded, let me nev-er be confound-ed.

con-found-ed, let me never be con-found-ed, let me never be confound-ed.

found-ed, let me nev-er be con-found-ed, let me nev-er be con-found-ed.

(1) (2) add. b: Pet. 43, 35.

BENEDICTUS

CAN. Bless-ed be the Lord God of Is-ra-el, for he hath vis-it-ed and re-

CAN. Bless-ed be the Lord God of Is-ra-el, for he hath vis-it-ed and re-

CAN. Bless-ed be the Lord God of Is-ra-el, for he hath vis-it-ed and re-deem-

Bless-ed be the Lord God of Is-ra-el, for he hath vis-it-ed

-deemed his peo-ple, and re-deem-ed his peo-ple.

-deem-ed his peo-ple, and redeem-ed his peo-ple.

-ed his peo-ple, and redeem-ed his peo-ple.

and re-deem-ed his peo-ple, his peo-ple.

DEC. And hath

DEC. And hath rais-ed

rais - ed up an horn of sal - va - ti-on for us in the house of his ser-vant
 up an horn of sal - va - ti - on for us in the house of his ser-vant Da-vid,
 And hath rais - ed up an horn of sal - va - ti-on for us
 And hath rais - ed up an horn of sal - va - ti - on for us

Da - vid, of his ser - vant Da - vid;
 Da - vid; As he spake by the mouth of his
 us in the house of his ser - vant Da - vid; As
 in the house of his ser - vant Da - vid; As he spake by the

As he spake by the mouth of his ho - ly Pro - phets,
 ho - ly Pro - phets, which have been since the world be - gan, the
 he spake by the mouth of his ho - ly Pro - phets, which have been since the
 mouth of his ho - ly Pro - phets, which have been since the world be -

which have been since the world be- gan, the world be - gan; That we should be

world be - gan, the world began; That we should be

world be - gan, which have been since the world be - gan; That we should be

-gan, which have been since the world be - gan; That we should be

sav - ed from our en - e - mies, and from the hands of all that hate us,

sav - ed from our en - e - mies, and from the hands, and from the hands of

sav - ed from our en - e - mies, and from the hands, and from the hands of all that

sav - ed from our en - e - mies, and from the hands of all that hate us, from the

of all that hate us.

all that hate us.

hate us, that hate us.

hands of all that hate us.

CAN. To per-form the mer-cy

CAN. To per-form the mer-cy pro-mis-

CAN. To per-form the mer-cy pro-mis-ed to our

CAN. To per-form the mer-cy pro-mis-ed to our

pro-mis-ed to our fa - thers and to re-mem-ber his ho-ly Cove-nant; To perform the

-ed to our fa - thers and to re-mem-ber his ho-ly Cove - nant; To perform the (2)

fa - thers and to re-mem-ber his ho-ly Cove-nant, his ho-ly Cove - nant; To perform the

fa - thers and to re-mem-ber his ho-ly Cove - nant, his ho-ly Cove-nant; To perform the

(1)

oath which he sware to our fa - ther A - bra - ham that he would give us,

oath which he sware to our fa - ther A - bra - ham that he would give us,

oath which he sware to our fore-fa - ther A - bra - ham that he would give

oath which he sware to our fa - ther A - bra - ham that he would

(3)

that he would give us, DEC. That we be-ing de-liv - er-ed

that he would give us, DEC. That we be-ing de-liv - er-

(4) (5) us, that he would give us, DEC. That we be-ing de-liv - er - ed out

give us, that he would give us, DEC. That we be-ing de-liv - er-ed out of the

(1) add. b: Pet. 45.

(2) A: Pet. 43.

(3) DD for CC: Durh. A. 6.

(4) d: om. Pet. 43.

(5) add. b: Pet. 43.

out of the hands of our en - emies might serve him with-out fear;
 -ed out of the hands of our en - emies might serve him without fear; In ho - li-ness and
 of the hands of our en-e-mies might serve him with - out _____ fear; In
 hands of our en - e-mies might serve him with - out _____ fear; In ho - li-ness and

In ho - li-ness and right-eous-ness, in ho - li-ness and
 right - eous-ness be-fore him, in ho - li-ness and right-eous - ness
 ho - li-ness and right-eous-ness, in ho - li-ness and right-eous - ness be - fore him,
 right-eous - ness, in ho - li-ness and right-eous-ness be - fore him all

right - eous-ness be - fore him all the days of our life, of our life.
 be - fore him, be - fore him all the days of our life, all the days of our life.
 be - fore him all the days of our life, of our life.
 the days of our life, all the days of our life.

CAN. And thou, child, shalt be call - ed the Pro - phet of the Highest, of the High -

CAN. And thou, child, shalt be call - ed the Pro - phet of the High - est

CAN. And thou, child, shalt be call - ed the Pro - phet of the

And thou, child, shalt be call - ed the Pro - phet of the

- est, for thoushalt go be - fore the face of the Lord to pre - pare his

for thoushalt go be - fore the face of the Lord to pre - pare his

(1) High - est, for thoushalt go be - fore the face of the Lord to pre -

Highest, for thoushalt go be - fore the face of the Lord to pre - pare his ways, to pre - pare his ways;

ways; To give know - ledge of sal - va - ti - on un - to his peo - ple, his peo -

ways; To give know - ledge of sal - va - ti - on un - to his peo - ple

(2) - pare his ways; To give know - ledge of sal - va - ti - on un - to his peo - ple for

To give know - ledge of sal - va - ti - on un - to his peo - ple for the re -

-ple for the re - mis - si-on of their_ sins. Through the
 for the re - mis - si-on of their sins, of their_ sins. Through the
 the re - mis - sion of their sins, for the re - mis-si-on of their_ sins. Through the
 - mis - sion of their sins, for the re - mis - sion of their sins. Through the

tender mer-cy of our God, of our God, where-by a day-spring from on high hath vis - it - ed_
 ten - der mer-cy of our God, where-by a day-spring from on high hath vis - it - ed_
 ten - der mer-cy of our God, where-by a day - spring from on high hath vis-it-ed
 ten - der mer-cy of our God, where-by a day-spring from on high hath vis - it - ed_

us, where-by a day-spring from on high hath vis - it - ed_ us. us, where-by a day-spring from on high hath vis - it - ed us, hath vis - it - ed us.
 us, where-by a day - spring from on high hath vis-it-ed us, hath vis-it-ed us.
 us, where-by a day-spring from on high hath vis - it - ed us, hath vis - it - ed us.

(1) : Pet. 43.

(2) F: Pet. 45.

(3) G: Pet. 43.

(4) = bis: Pet. 43.

(5) G: Pet. 43.

DEC. To give light to them that sit in dark - ness, and in the shadow of death; and to

DEC. To give light to them that sit in dark - ness, and in the shadow of death;

DEC. To give light to them that sit in dark - ness, in dark - ness, and in the

DEC. To give light to them that sit in dark - ness, and in the shadow of

guide our feet and to guide our feet in - to the way of peace, in - to the way of peace.

and to guide our feet in - to the way of peace, in the way of peace.

shadow of death; and to guide our feet in - to the way of peace, in - to the way of peace.

death; and to guide our feet in - to the way of peace, in - to the way of peace.

FULL (1) Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly

FULL Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly

FULL Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly

FULL Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly

(1) add. b: Pet. 44.

(2) add. k: Pet. 42.

(3) add. #: Pet. 35, 43.

Ghost; As it was in the be - gin - ning, is now, and ev-er shall be world with-out end, and

Ghost; As it was in the be - gin - ning, is now, and ev-er shall be world with-

Ghost; As it was in the be - gin - ning, is now, and ev-er shall be world with-out end,

Ghost; As it was in the be - gin - ning, is now, and ev-er shall be world with - out

ev-er shall be world with - out end. A - men. A - men.

- out end. A - men. World with - out end. A - men.

world with - out end. A - men. A - men. A - men.

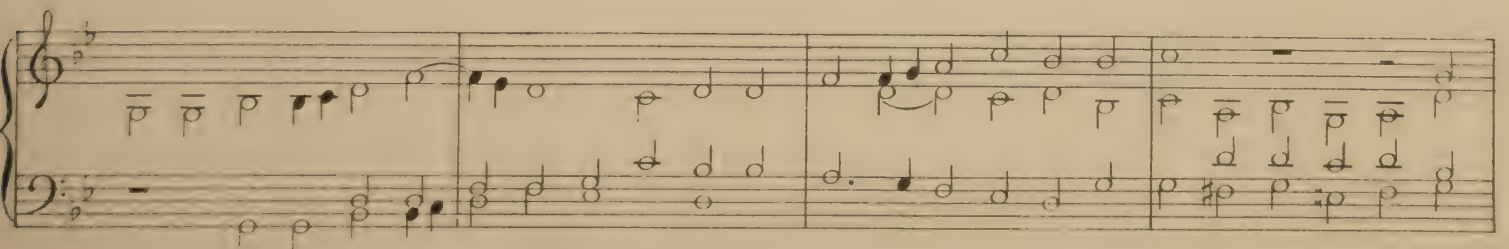
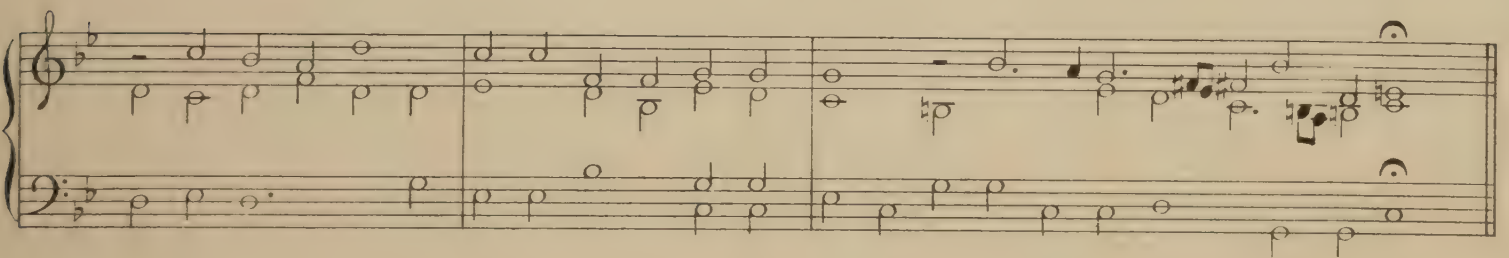
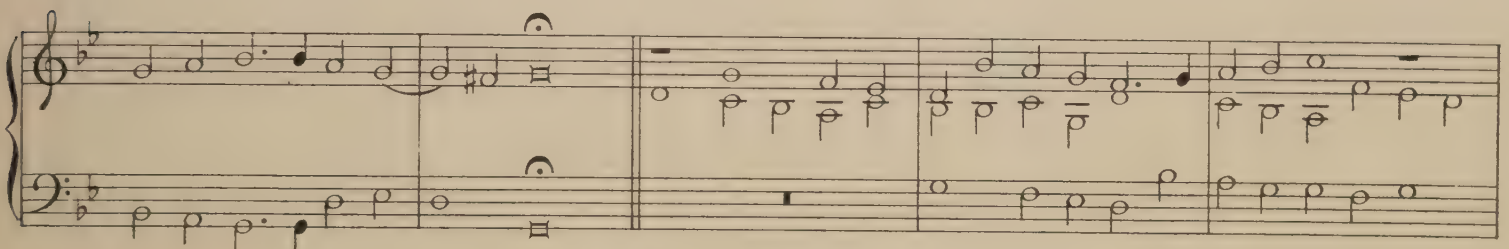
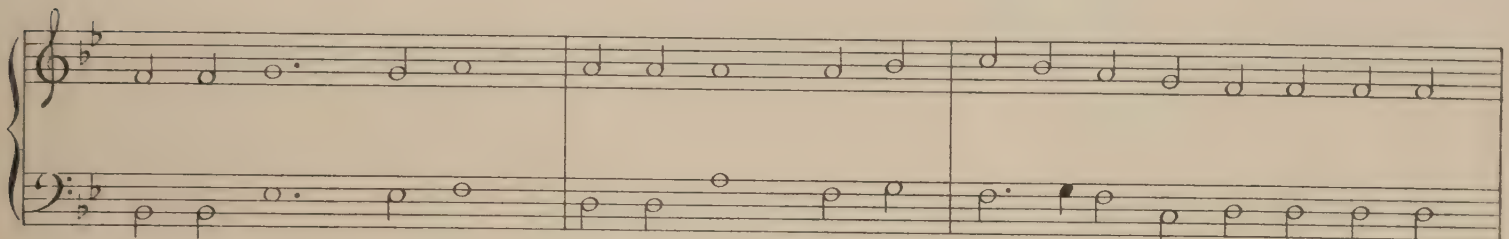
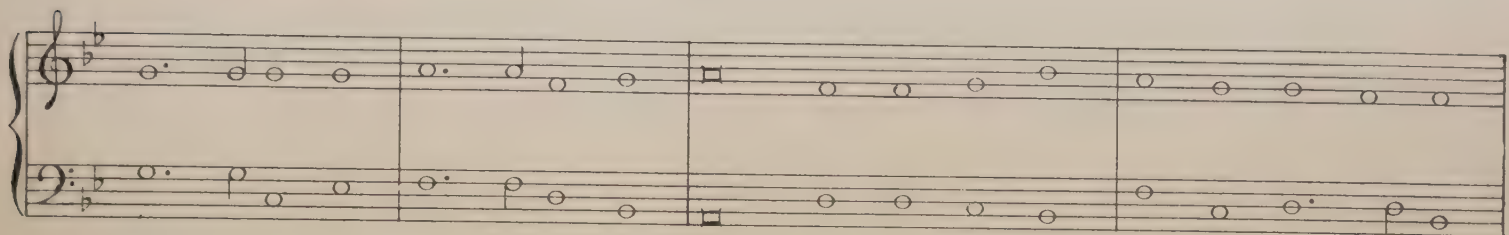
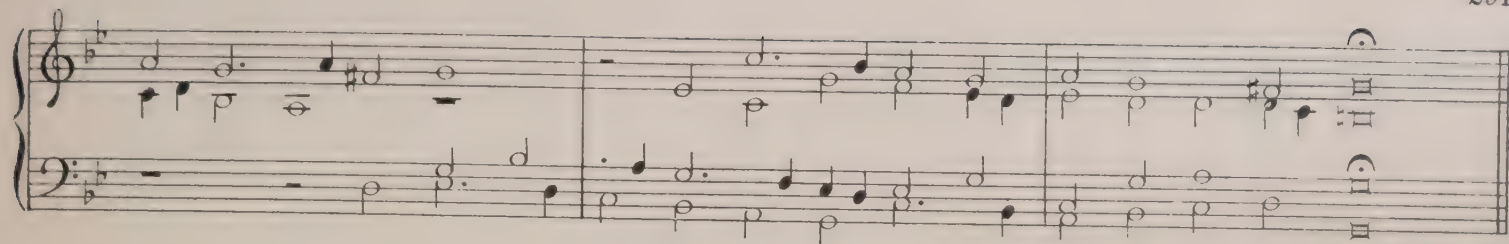
end, world with - out end. A - men. A - men.

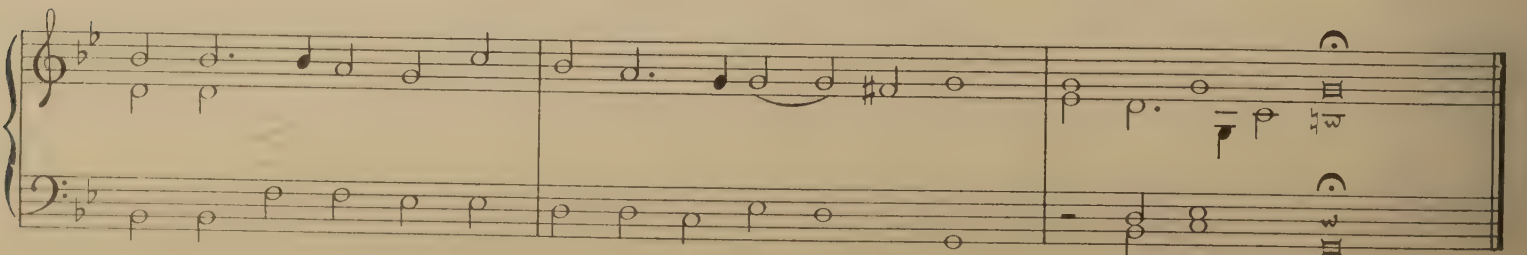
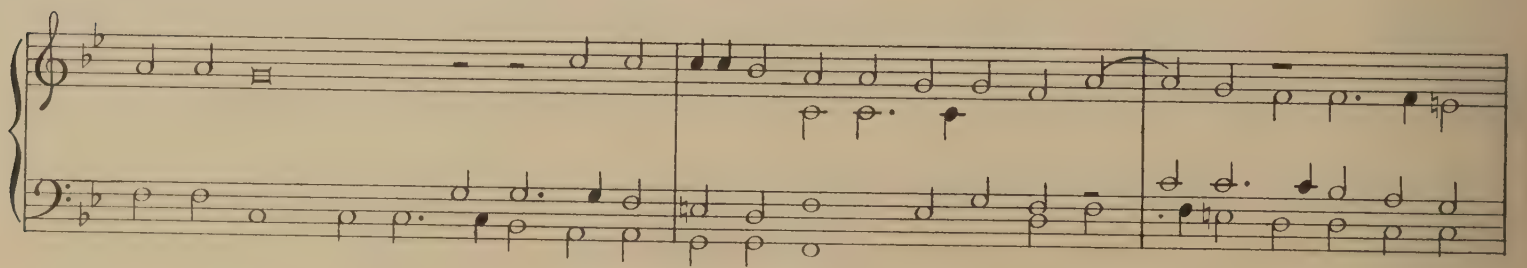
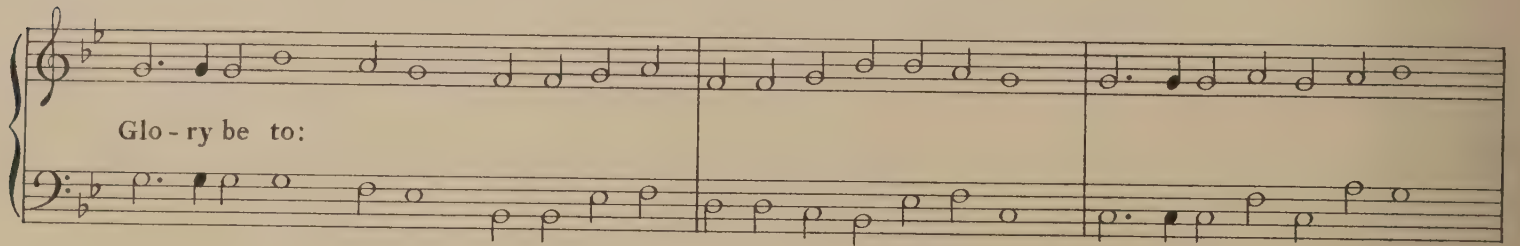
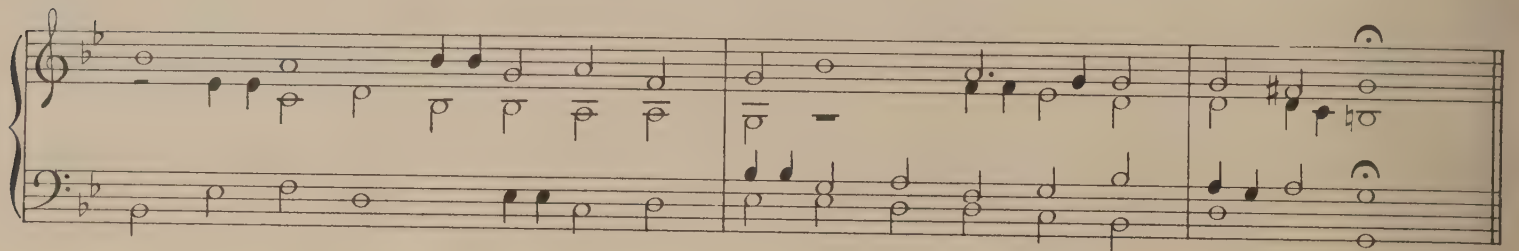
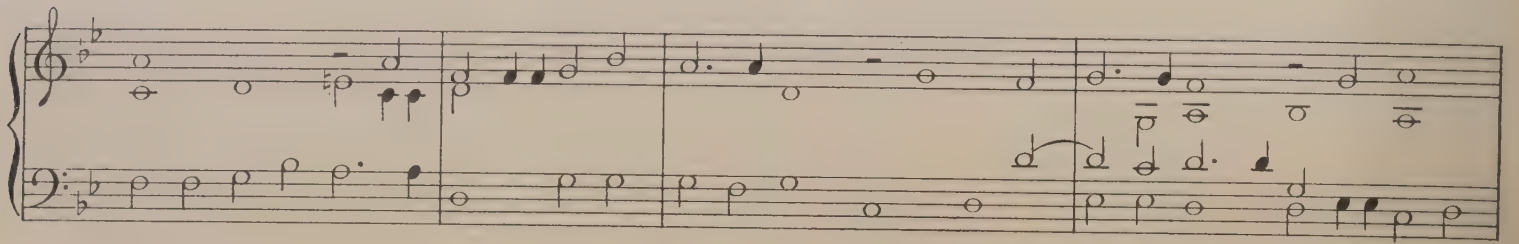
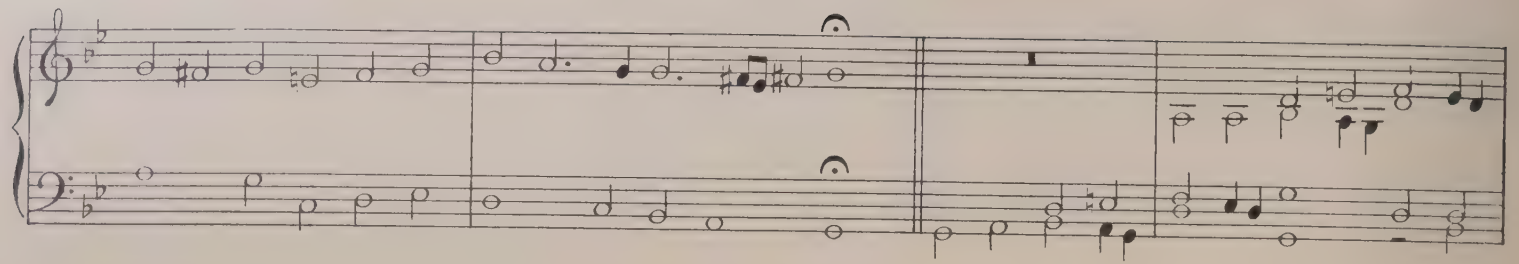
(1) d for o : Pet.42.(2) add. b : Pet.43,35, Durh.C.13.(3) d d d d for o o : Pet.35, Durh.C.13.

MAGNIFICAT

ORGAN

My soule:





NUNC DIMITTIS

First system of musical notation. The vocal line (treble clef) begins with the lyrics "Lord, now lettest :". The piano accompaniment (bass clef) provides a harmonic foundation with chords and moving lines.

Second system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment features a more active bass line with eighth notes.

Third system of musical notation. The vocal line has a rest followed by a new phrase. The piano accompaniment continues with a steady harmonic accompaniment.

Fourth system of musical notation. The vocal line features a melodic line with some grace notes. The piano accompaniment provides a consistent harmonic support.

Fifth system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment features a more active bass line with eighth notes.

Sixth system of musical notation. The vocal line concludes with a final phrase. The piano accompaniment provides a final harmonic accompaniment, ending with a double bar line.



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